

THE MUSICAL TIMES

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JOSEF HOLBROOKE.

London musical life would be different from what it is without Josef Holbrooke. He is the most amusing serious musician in our midst. In his compositions, as in the torrent of his literary outpourings, we are continually encountering the bizarre and unexpected. A good deal of his music has a weird, grim, and fearsome psychological basis. This tendency of his mind to dour subjects accounts for his fondness for the poems of Edgar Allan Poe. He has a characteristic style which includes an opulent and amazing, almost dazzling, variety of imaginativeness, yet bold, bad critics sometimes have had the temerity to hint that his music does not always accurately fit the situation, and that it is applied haphazard. It is also suggested that he does not employ those reserves of analytic criticism of his own music which he lavishes freely on that of other composers. But we cannot pretend in this article to give an adequate estimate of the powers and achievements of this fertile composer. We desire simply to give a sketch of his career and some account of his personality and his opinions, and to pay a tribute of respect to a remarkable man. He is what is called a 'character'; an idiom that conveys the idea that he is something out of the common and at least slightly eccentric. One very creditable feature of his outlook on the world of music is the generosity of his appreciation of the so-called young British 'school' (if there is one). He not only writes enthusiastically about his contemporaries, provided always that they are up-to-date, but he often brings forward their most hopelessly unpopular works at his concerts. It is true, however, that a perusal of his voluminous scattered writings (which are a liberal education in the application of epithets) induces a feeling that some of his swans are masquerading geese.

The programme book of the concerts he gives generally provides some light reading, chiefly consisting of scornful remarks on the attitude of the public to his music, and thus the severity of the effect of some of the music performed is often pleasantly mitigated. We give some quotations later. Although Josef Holbrooke has enjoyed exceptional advantages in having his music performed and in getting his music published, it is evident that his halo does not fit perfectly. But he girds chiefly at the public, although publishers, critics, and others with whom he comes in contact are considerably not forgotten. Does he take himself seriously? The answer is that on the whole he does, and it may be said that he has established his claim to be considered a force in British music.

Joseph* Holbrooke was born at Croydon on July 5, 1878. His father, a professor of music, was born at Bristol, but his family was associated with Neath. This Welsh extraction Holbrooke *filis* believes accounts for his (Joseph's) well-known pugnacity. His mother was born of Scotch parents in Glasgow, but, says the son, 'She belonged to the wildest of the hills of Scotland.' She was a professional singer, and she died when Joseph was two years old. As to the paternal appreciation of the son's achievements Mr. Josef blandly observes that his father declares he does not understand his son's music, and 'does not believe that anyone else does.'

Mr. Holbrooke *père* was for many years a peripatetic pianist with entertainers such as Liston, Thurston, Hamilton, the great Vance, and others. In 1883 he came to London in order to form a teaching connection. When Joseph had reached the age of six his father gave him lessons on the pianoforte and violin. One gathers from the interesting description of these lessons given by the composer that these encounters were occasionally strenuous experiences for both parties, the father being sore in spirit and the son in body. Joseph now thinks that the stimulus he received on these Spartan occasions did him a world of good, and served to school him to endure criticism. After a year or two the boy made good progress with both instruments, and at nine years of age he composed music for home consumption. He was a member of a local church choir, and as he possessed a beautiful treble voice, ranging up to the high C, his services were in demand for solos. This experience of the compositions of the best masters increased his knowledge of, and fondness for, the art. When he was fifteen years of age, his father, recognising the budding talent of the boy, determined to give him a better chance than he himself had enjoyed, and with this view placed him in the Royal Academy of Music (1893). He became a pupil of Frederick Corder for composition and of the late Frederick Westlake for the pianoforte. But he does not consider that he achieved much by way of composition at this celebrated institution. This comparative failure arose no doubt from Mr. Holbrooke's peculiar temperamental disposition, which would lead him to chafe under constraint. It was a disappointment to him that none of his orchestral compositions were performed during the term of his studentship. Although he was a skilful pianist before he entered the Academy, he speaks highly of his indebtedness to Mr. Westlake. Amongst the students who were his contemporaries he recalls Robert Radford, Isabel Jay, Charles Macpherson, Christopher Wilson, Nevil Flux, Herbert Withers, Aldo Antonietti, Gertrude Peppercorn, Herbert Fryer, and W. H. Bell. His intercourse with students, however, was slight, owing to his natural diffidence. But he has since

* 'Josef' is a variation for professional use, but it is not always adopted. There is no authority for the alternative spelling 'Holbrook' given in Grove's Dictionary.

contrived to make up for this failing. When he was fourteen he assisted his father in teaching, and began to earn his living. After leaving the Academy he continued to compose, but under discouraging circumstances. While he was on a melancholy tour with a pantomime company (in which he was the 'band') he received a letter from the late August Manns asking him to call at the Crystal Palace. Lack of funds was an obstacle which was generously met by Manns, who also provided Holbrooke with a much-needed meal. A grateful recollection! The result of the interview was that on March 3, 1900, he had the good fortune to have his orchestral poem, 'The Raven,' produced at the Palace under the direction of Manns, to whom so many English composers owe a great debt.

The following criticism appeared in the April, 1900, issue of the *Musical Times*:

... 'The Raven' is deficient in regard to balance of tone in orchestration. There are invariably two ways of creating a desired effect. The one is allied to beauty, the other to ugliness. Of late a preference has, in most instances, been shown for the latter, because the writers had not sufficient strength to seek the former without becoming sentimental and undramatic; but ugliness is bad art. Mr. Holbrooke shows that he can invent expressive melodies, can develop them in a musicianly and interesting manner; but his endeavours to support in his orchestration the supernatural in Edgar Poe's lugubrious poem, result, for the most part, in crudities and harsh sounds that seem to blaze forth their inability to combine with anything approaching an harmonious whole. Still the work in its entirety is one of decided promise, for it attests to the possession of lively imagination, invention, considerable knowledge, and resource.

From this time forward Holbrooke has been constantly before the musical public as a composer, a concert-giver, a musical journalist, using as caustic a pen as have critics of his music, and a critic of things in general and more especially of the great stupid British public that does not crowd to his concerts. His industry and output are phenomenal. His published compositions include fifty or more songs, as many pianoforte pieces, sixteen violin pieces, twelve clarinet (or viola) solos, ten works in the form of chamber music, some of which are very elaborate, thirteen orchestral works (three of which employ chorus), and six dramatic works, the latest of which are 'Dylan' and 'The Children of Don.'

The following are specimens of the literary lucubrations that appear in Mr. Holbrooke's programmes:

Mr. Josef Holbrooke steps forward somewhat adventurously with his 12th year of endeavour for some Modern English Music to an apathetic public, and hopes to receive as few blows as possible (with the usual financial loss) in return. That our composers rarely hear any of their songs, if they are in any way above the Ballad Concert standard, still holds good, so there is still reason for giving concerts which may have for their object the encouragement of native art. I do not mean students' art. It seems that a great deal of encouragement is going on in this direction with plenty of financial backing; with what result the future will reveal. Meanwhile the composer who has passed the stage of the 'very gifted young man,' with a fond professor to watch him, seems to be very little catered for, except by a solitary performance every year.

A CONFESSION.

It is with some confusion that I have received a communication from an 'enthusiast'—in answer to my peevish complaint that these modern songs 'will certainly never be heard at famous Ballad Concerts,' in which this deluded disciple informs me that he really should not advise me to despair (!), and further that he really fails to understand why these songs are not heard at beautiful and enthusiastic 'Ballad Concerts,' for, he says, they are quite good enough, in his opinion, to be included! After this, I fear all my efforts will be wasted! so, in a dour and bewildered state, I leave the contest for the present. While our good English musicians in power with fine orchestras and much money are pummelling, to their utmost ability, the down-trodden and unrecognised gifts (!) of Richard Strauss and his brethren abroad, we, in our small way, and where we can, try to lighten matters by writing out cheques and playing our own music to recalcitrant audiences! It is to be regretted that the Reger Pianoforte quintet announced for this concert was found so long and turgid that we had to put it aside, in case it met the sad fate of serious English music. We have found a place for more interesting native work, and saved Mr. Reger's reputation, which, with Mr. Strauss, is sacred in this country.—J. H.

[We give this extract just as it was printed in the programme of a Holbrooke Concert given at the Æolian Hall on February 28.]

The following quaintly-worded notice headed a recent programme:

If the music should interrupt any conversation it may be pointed out that there is a splendid room upstairs to continue it in.

It will be observed that it is not quite clear whether the music or the conversation is to be continued upstairs, but we think we know what is meant.

In the course of a recent interview we note with much concern that Mr. Holbrooke said:

What is wanted is the death by starvation of three or four English composers. Scarcely anything short of this will awaken the public to recognition of the way they are being treated. You can't expect men to write music for nothing; nor can you expect publishers to publish it when they know there is little possibility of its being heard more than once—if, indeed, one performance can be guaranteed. Yet this is what English artists have to contend with. Their work is not wanted at home. They have to waste their money and time in travelling to Germany or France in the heart-breaking endeavour to get their music heard abroad, and then when, by good fortune, they have managed to get a hearing in some second-rate German town, they have at last a chance of acceptance at home.

Does he contemplate a hunger strike? We note with gratitude his unexpected sympathetic reference to publishers.

Mr. Holbrooke has been fortunate in enjoying the generous support of Lord Howard de Walden, who, under the name 'T. E. Ellis,' has written the libretti of the two chief works of the composer namely, the operas 'Dylan' and 'The Children of Don,' parts of a trilogy based upon Welsh traditions. The first-named work has not yet been performed, but extracts have been given in the concert-room. 'The Children of Don' was produced in a costly style during the Hammerstein régime at the London Opera House on June 15, 1912, under the direction of Arthur Nikisch. The opera elicited divers opinions, but the most hostile critics admitted that it contained many fine moments.

One of the most characteristic of his works, 'Queen Mab,' a poem for orchestra (with chorus

ad lib.), was performed recently by the Berlin Philharmonic Society. Nikisch, who conducted, wrote to the composer :

The performance of 'Queen Mab' was very good indeed. Not all the public liked it, but a great number, especially the musicians, liked it very much, and the event strengthened your reputation in Germany as a composer of high quality.

During the twelve years in which Holbrooke has given chamber concerts without any financial backing, he has introduced over a hundred works. The following are amongst the composers represented : Bantock, Bell, Boughton, Bowen, Davies, Delius, Dunhill, Elgar, Balfour Gardiner, Kessler, Mallinson, Cyril Scott, and Walthew.

The whole impression of the man and his music is that both are as fitful as the sky itself and as constantly interesting. His music is the spontaneous expression of his peculiar temperament ; it is enigmatic and full of surprises, 'quips and cranks and wreathed smiles,' and gives one the general impression that his talent is not yet fully controlled and balanced.

Are we to look on Josef Holbrooke as one of the saviours of our native art ? The answer to this question is in the lap of the gods ; but if tenacity of purpose and extraordinary industry, allied to remarkable ability, count, he will surely secure a niche in the British Pantheon.

LIST OF PUBLISHED COMPOSITIONS.

VOCAL WORKS.

- Op.
- 1. Anthems.
- 9. Part-Songs.
- 14. Five 'Bohemian' Songs. (Also with orchestra.)
- 15. Five Songs.
- 22. Six Characteristic Songs.
- 24. Six 'Lyrical' Songs.
- 29. Six 'Trench' Songs (words by Herbert Trench).
- 30. Six 'Romantic' Songs.
- 34. Six Landscapes for Soprano or Tenor Voice (also published with French translation).
- 41A. 'Marino Faliero' (Baritone Scena). (Also with orchestra.)
- 41B. 'Annabel Lee' (Ballad). (Also with orchestra.)
- 47. Choral Songs (and Male Choir) :
 - 1. Footsteps of Angels.
 - 2. To Zante.
 - 3. In Fairyland.
 - 4. Jean Richepin's Song.
 - 4. England's Battle Song.
 - 6. To Thee, Wales !
 - 7. Captain Wattle.
 - 8. Drink the Swizzy !
- 54. Six Dramatic Songs.

CHAMBER MUSIC.

- 6A. Sonatina (violin and pianoforte).
- 6B. Adagio and Rondo (clarinet and pianoforte).
- 8. Five Mandoline and Guitar Pieces.
- 17B. String Quartet (in one movement).
- 33A. Sextet (No. 3) for pianoforte and strings (or five wind instruments).
- 33B. A Miniature Suite (five wind instruments).
- 36. Horn Trio for pianoforte, violin, and horn.
- 43. Sextet (No. 4) for pianoforte and strings (In Memoriam).
- 44. Quintet (No. 3), for pianoforte and strings (Op. 44), 'Diabolique.'
- 57. Nocturne—'Fairyland' :
 - a. For pianoforte, viola, and oboe d'amore (or oboe or flute, or clarinet).
 - b. Also for small orchestra.

Op. PIANOFORTE WORKS.

- 4. Ten pianoforte pieces.
- 10. Nine pianoforte pieces.
- 17A. Six pianoforte pieces.
- 18. Two Suites for pianoforte.
- 42. Ten Rhapsodie Études for pianoforte solo.
- 57. Twelve pianoforte Studies (Op. 58).

VIOLIN WORKS.

- 5. a. 'Ballade' (violin and pianoforte).
- b. 'Legende' (violin and pianoforte).
- 12. Nine violin pieces.
- 23. Six violin pieces.
- 55. Twelve clarinet pieces (or violin). (The months of the year.)

ORCHESTRAL WORKS.

(Full scores and parts.)

- 16. Pantomime suite (No. 1) (for orchestra). (Also for pianoforte solo ; also for string orchestra.)
- 25. 'The Raven,' orchestral poem (No. 1). (Also pianoforte solo.)
- 32. 'The Viking,' orchestral poem (No. 2). (Also pianoforte solo.)
- 35. 'Ulalume,' orchestral poem (No. 3). (Also pianoforte solo.)
- 37. Variations for orchestra :
 - (1) 'Three blind mice.' (Also pianoforte duet.)
 - (2) 'Girl I left behind me.' (Also pianoforte solo.)
 - (3) Military band score.
- 38. 'Dreamland suite' (No. 2). (Also pianoforte solo.)
- 39. 'Byron,' poem for orchestra (No. 4) (and chorus *ad lib.*). (Also vocal score.)
- 40. 'Les hommages' (3rd Suite), (for orchestra). (Also pianoforte solo ; also for string orchestra.)
- 45. 'Queen Mab,' poem for orchestra (No. 5) (chorus *ad lib.*). (Also vocal score.) (Leeds Festival).
- 50. 'The Bells' a. Poem for chorus and orchestra (No. 6).
 - b. Prelude for orchestra.
 - c. Vocal score.
- 52. 'Gwyn-ap-Nudd' a. Poem for pianoforte and orchestra.
 - b. Pianoforte solo arrangement.
- 53. The Prelude to 'Dylan.' (Also for pianoforte solo.)
- 56. Overture, 'The Children of Don.' (Also for pianoforte solo.)

DRAMATIC WORKS.

- 36. 'Pierrot and Pierrette' (a lyrical drama in two scenes).
 - a. Vocal score.
 - b. Ballet from the same.
- 48. Dramatic Choral Symphony (Homage to E. A. Poe). (Also vocal score.) (Leeds Choral Union.)
 - Prelude for orchestra.
- 49. Musical wordless drama, 'London.'
 - a. Pianoforte score.
 - b. Orchestra.
- 51. 'Apollo and the Seaman' (a dramatic symphony). (Also pianoforte score.) Two movements for pianola organ.
- 53. 'Dylan' a. Drama (No. 2). Full score.
 - b. Vocal score.
 - c. Introduction Act 3, pianola organ. (Also organ solo.)
- 56. 'The Children of Don,' drama (No. 1), full score. (London Opera House, 1912.) (Also vocal score.)

MODERN MUSICAL CRITICISM: ESSAYS IN IMITATION.

BY GERALD CUMBERLAND.

NO. I.—THE 'CLEVER' STYLE.

The most famous maxim of La Rochefoucauld runs thus: 'Dans l'adversité de nos meilleurs amis nous trouvons toujours quelque-chose qui ne nous déplaît pas.' Sir Hiram MacDowell, Mus. Doc., whose new Choral Fantasia was performed last night for the first time, is not of the company 'de nos meilleurs amis': his simplicity of mind is too virginal for that. And yet, though no friend, his artistic failure has, paradoxically enough, given me pleasure. When will Sir Hiram learn that science is not inspiration, that learning is not invention, that the ability to write fugues does not necessarily include the capacity for expressing passion? And is it not time that we banished from our Art the pastoral pleasures of Herrick and the cap-and-gown simplicities of the academic mind? The Fantasia made a great impression upon the audience: an impression of dulness. It whipped them to enthusiastic silence. There was a great deal of activity and noise, but no music. One felt that the composer had tried to do his best and had miraculously achieved his worst. Truly, as some other wit has said, in the midst of life we are inept. There were in this new composition all the materials for a drink of whisky except the corkscrew. And so, naturally, I was bored. Also, a trifle disappointed, as one always must be when the most thorough search fails to reveal the whereabouts of . . .

But let us examine this work more closely. The poem upon which it is based is by Eliza Cook. It is ethical, not to say didactic, in tone, and it preaches very strenuously the housewifely virtues. It is useless to tell me that the work is entitled 'The Sin of Selina,' and that it is a kind of feminine 'Rake's Progress.' Eliza Cook knew as much of rakishness as Debussy does of bazaars; and her attempt to be lurid and highly-coloured is about as successful as that of Sir Hiram. Selina is bodied forth by a chromatic theme of eleven bars made up of one-bar phrases; this is sung repeatedly by the female voices in unison, until the tenors (who represent Temptation) enter on a *pianissimo* chord and begin a serenade of unimaginable propriety. Selina finds the tenors irresistible. She falls. It is at this point in the work that I find a passage of which I can heartily approve, for Sir Hiram is bold enough to be adventurously pictorial. *There is a drop of a minor thirteenth in the female voices when Selina falls.* Beethoven could not have done this. Nor could Bach. There is something in this modern spirit of Sir Hiram MacDowell that promises well for his past. But apart from this one touch of flashing genius ('soul-animating strains, alas! too few!'), the composition failed, as all composition must that is written by a man who knows nothing but his business. The composer conducted. He

was called and recalled. He was still on the platform bowing two in a bar to the audience when I left the hall, grieved at the stupidity of a Philistine audience. Now, Schönberg . . .

NO. 2.—THE 'PICTURESQUE' STYLE.

During recent years music has been brought into the closest possible relationship with life, and now it has become possible to picture in sound the multifarious activities of our everyday existence. Sir Hiram MacDowell is the latest composer to paint in sound. He uses all imaginable colours, blending one hue with another with all the subtlety of a Whistler. And yet, in spite of this subtlety, he is a realist. His Choral Fantasia literally seethes with emotion. The tragic figure of the heroine walks through the score with pale cheeks and averted eyes. From the first bar she gains upon our sympathy. She is beautiful. She is young. She is hungry for life. Never, perhaps, in the whole history of composition has a human being been so finely limned in sound as Selina. She is, as it were, burned into the music, like a mordant acid. She lives—and, living, breathes. Can we say more?

But it is not in the portraiture alone that Sir Hiram has been so successful. What a wealth of incident there is, what dialogue, what wit and irony! And the atmosphere! Over the entire composition is thrown an iridescent web, glowing and palpitating like the heat of an August day. It is not like Debussy's 'L'Après-midi,' nor is it similar to Sibelius's 'Karelia' Suite; but it is very like the MS. of an unknown composer of genius I know, whose work will some day shake the world. For once, Sir Hiram has thrown off his British ancestry, and become what we would have him be. There can be no absolute music after this; its star has set, and the horizon of art is blazing with this new and purple comet. He has done with the chorus what no other composer has dreamed of doing before. The most luscious harmonies come into being, like shot silk, or (better still) like the phosphorescence that may be observed on Southern seas.

The performance was magnificent, but to our mind it would have been much more vivid if the hall had been in complete darkness. Light limits the imagination and destroys illusion. It curbs the fancy and kills it. Just as the pitch-blackness of night reveals the moon and stars, so might the darkness of the hall have disclosed to us the figure of Selina. But perhaps, after all, the composer was wise in refraining from such an innovation, for the vividness of the music even in the lighted hall was as much as the emotional audience could stand. Sir Hiram was recalled nine times. We felt so emotionally exhausted at the completion of the work, that we did not remain to hear the rest of the programme. It is a composition absolutely free from academic restrictions, and only a man of great and burning genius could have written it.

NO. 3.—THE SERIOUS AND REACTIONARY STYLE.

The metaphysical nature of music has never been disputed until recently, and it is significant that even now it is not the theorists—but composers themselves—who have begun to question what is, after all, an unassailable doctrine. But the experiments that have been made both here and on the Continent are merely symptoms of that social unrest and spiritual malaise that constitute the most threatening phenomena of our age. We are passing through a period of unbelief, a period in which every religious dogma is being challenged, and in which daring is accounted of more value than compliance with scientific and social law. Fortunately, Sir Hiram MacDowell does not range himself amongst the 'progressives'—on the contrary, he has written an elaborate composition with the evident intention of pouring ridicule upon that formless art which is in danger of becoming a public nuisance. The very title of his work is a proof of his contempt for the writers of programme-music. Until recently we had imagined that at least the concert-hall was free from the taint of life, that in it no breath of scandal could ever be breathed, and that our wives and our daughters could without risk attend any orchestral concert in the land. Music—as we knew it in our boyhood—was moral, interesting, and instructive; in these days it has become debased by association with the lower side of life. We need mention no names in this connection: our readers will understand well to what composers we are more particularly referring.

But by the composition of 'The Sin of Selina,' Sir Hiram MacDowell has done more towards the slaughter of the foul dragon than any other musician of our time. Absurd though the writers of programme-music are, they have become more absurd now that Sir Hiram has joined their ranks, for he has out-programmed them all. He is a defender of our Art, of our home-life—indeed, of our British Constitution. Nothing kills like ridicule, and we doubt if Richard Strauss will long survive this blow, at all events in this country. We have mentioned his name inadvertently, but, having done so, we let it stand. Not often do we admit it to our columns. But on a grave occasion like the present, it becomes necessary to call a spade a spade. Sir Hiram deserves the thanks of all who have young people in their care, for this exceedingly able attack on a school of composition that can bring nothing but disaster upon those on whom it casts its baleful influence, and we gratefully record our appreciation of all that he has done in the interests of Art, Morality, and The Home.

The conductor was recalled eleven times. The audience appeared to understand quite thoroughly his point of view. If the composition seemed to be taken quite seriously, that was, no doubt, because the gaiety of the occasion was fully recognised. There are times when laughter should be repressed. But the long-continued applause

indicated only too clearly that the Great Heart of the British Public is still on the side of Truth and Morality.

NO. 4.—THE 'SAFE' AND POLITE.

There was, we think, a somewhat larger audience than usual at the Prince of Wales's Hall, last night, to hear the first performance of Sir Hiram MacDowell's Choral Fantasia. The more expensive seats, no doubt, did not contain so many people as the less expensive, but then, of course, this is usually the case. The rather dismal afternoon—though it cleared up later in the evening—was probably responsible for a few empty seats.

The *pièce de résistance* of the concert was heartily welcomed. Its title is 'The Sin of Selina,' and it is written for a large eight-part chorus with orchestral accompaniment. We regard it as a distinctly clever work, and, all things considered, we think it may rank as one of the composer's happiest efforts. It is better than his earlier work, and quite as good as much that he has written more recently. It is melodious and graceful, and the vocal writing is most learned and ingenious, as indeed might have been expected from a doctor of music. The work occupies twenty-two minutes in performance, and is divided into three comparatively short movements. The first is marked *Allegro*, and is, if the programme notes be correct, in the key of E flat minor; the second is an *Andante* in B flat major; and the final movement, a *Scherzo*, is (rather unexpectedly) in C sharp minor. The music, as we have already said, is melodious and graceful. Moreover, it is distinctly clever. We did not quite follow the programmatic scheme, but it is always difficult to do this in detail at the first hearing of a new work, and no doubt a study of the score will make all quite clear.

We are happy to be able to record that the work was enthusiastically received; and indeed it deserved to be, for, besides being melodious and graceful, it is distinctly clever. The composer-conductor was, we think, recalled fourteen times. The balance of the chorus was excellent. The sopranos sang really magnificently; so also did the contraltos, tenors, and basses. The orchestra was in fine form. Sir Hiram was visibly pleased with the reception his work obtained. No doubt it will be heard many times in the future. Sir Hiram, we may mention, is related on his mother's side to the Duke of Wigan, who is well known as an amateur violinist of distinction.

BRITISH COPYRIGHT IN CANADA.

AN INJUNCTION GRANTED TO RESTRAIN THE IMPORTATION INTO CANADA OF BRITISH COPYRIGHT MUSIC REPRINTED IN THE UNITED STATES.

A judgment of far-reaching consequences was delivered on February 14 ult. by the Honourable Mr. Justice Middleton in the High Court Division of the Supreme Court of Ontario.

The plaintiff was Mr. Oliver Hawkes, of the well-known London firm of Hawkes & Son, and the defendants were a prominent Toronto firm of music dealers and publishers. The complaint was that the defendants had infringed the plaintiff's copyright by importing into Canada an American reprint of one of the plaintiff's publications, which—although it enjoyed no copyright in the United States of America—was nevertheless protected in Canada by virtue of the provisions of the British Copyright Acts.

Under the British Copyright Law everything that is copyright in Great Britain is *ipso facto* copyright in Canada. It was therefore originally unlawful for anyone to import into Canada a foreign reprint of a work first published in Great Britain. But by a British Act passed in the year 1847, the British Colonies were enabled to import such foreign reprints on condition that they passed a local law designed to compensate the British proprietor of the copyright. Canada in 1850 duly passed such a law, fixing the duty to be levied on the imported copies at 12½ per cent. *ad valorem* for the benefit of the British owner, and by Orders in Council of December 12, 1847, and of July 7, 1868, the clauses in the British Acts against importation of foreign reprints were suspended as regards Canada.

In consequence of a clause in the British North America Act (1867), which conferred upon Canada the right to legislate in Canada on the subject of copyright, serious disputes arose between the Mother Country and the Colony as to the nature and extent of that right. The Canadian Government maintained that Canada was entitled to legislate for its own territory, even to the exclusion of the British Copyright Acts. Consequently Canada, having in 1875 passed a local Act which conferred Canadian copyright only on condition that the work was printed and published in Canada, claimed that unless British works were so printed and published, they lost all their rights in Canada, and that foreign reprints might be imported from the United States without restriction. The British contention had always been that the British North America Act had only enabled Canada to legislate for the copyright of works of Canadian origin, and that Canadian copyright legislation could have no effect on any British work first published outside Canada. The point was finally settled against Canada in the Canadian case of *Smiles v. Belford*.

More recently another attempt was made to get round the decision in *Smiles v. Belford*. There is a provision in the British Customs Consolidation Act of 1876 that the importation of foreign reprints into British Colonies can only be restrained when the Colonial Customs have been duly notified that a copyright, in any given case, exists. There is, however, an exception in the Act which renders such notification unnecessary in cases where a Colony has made entire provision for the management and regulation of its own Customs. In the important case of *Adam & Charles Black v. The Imperial Book Company* it was decided that Canada had made such a provision, and that consequently importations of British copyright

works from the United States into Canada could be restrained without any previous notification to the Canadian Customs that a copyright existed. Eventually, in 1894, Canada passed a Customs Act under which she formally declined to collect the 12½ per cent. duty, which in 1850 she had undertaken to collect for the benefit of the British owner, but which in fact she had never troubled to collect.

The question then became a simple one. The British owner was no longer fettered by the British Act of 1847 and the Orders in Council thereunder; for Canada had repudiated her obligation to collect the duty. And the case of *Adam & Charles Black v. The Imperial Book Company* had decided that importation of reprints of British copyrights could be restrained without any notice to the Canadian Customs. The field was therefore thrown open for a test action such as that of *Hawkes v. Whaley, Royce & Company*. In that case the contention of the British copyright holder has been completely vindicated, and the decision is of such importance to all who are interested in the protection of British copyright property, that we print the Order of the Court in full, with the object of giving it additional publicity.

IN THE SUPREME COURT OF ONTARIO.

HIGH COURT DIVISION.

THE HONOURABLE
MR. JUSTICE MIDDLETON.

Friday, the Fourteenth day of February, 1913.

BETWEEN :

Oliver Hawkes, Plaintiff.

and

Whaley, Royce & Company, Limited, Defendants.

Upon motion made unto this Court this day by counsel for the plaintiff in the presence of counsel for the defendants, and upon hearing read the Writ of Summons herein and the notice of motion served, and the affidavit of Frederick Harris filed in support of the motion, and the affidavit of Eric Whaley in answer, and upon hearing what was alleged and counsel for both parties consenting that this motion be turned into a motion for judgment and that judgment be entered as herein after provided,

1. THIS COURT DOETH ORDER AND ADJUDGE that the defendants, their officers, servants and agents, be and they are hereby perpetually restrained until after the expiry of the plaintiff's copyright in and for the British Dominions now existing in the musical book or publication known as 'Otto Langey's Tutor for the Violin,' from printing or causing to be printed, or importing for sale or selling, publishing or exposing for sale or hire or causing to be sold, published or exposed for sale or hire, or from having in their possession for sale or hire without the consent of the plaintiff any copy or copies of reprints of the plaintiff's said

publication published by one Carl Fischer of the City of New York in infringement of the plaintiff's said copyright, under the title of 'Otto Langey's New and Revised Edition of Celebrated Tutor to Violin,' or any other reprints or copies of plaintiff's said copyright.

2. AND THIS COURT DOTH FURTHER ORDER AND ADJUDGE that the defendants do pay to the plaintiff his costs of this action, including costs of this motion, forthwith after taxation thereof.

Judgment signed this

14th day of February, 1913.

Occasional Notes.

A Jubilee Festival, under the patronage of Her Most Gracious Majesty The Queen, will be held in London in June, 1913, to celebrate the seventy-fifth anniversary of the entry upon his musical career at the age of three of M. Camille Saint-Saëns, de l'Institut, Grand' Croix de la Légion d'Honneur, Mus. Doc., &c. On Monday afternoon, June 2, there will be an orchestral concert at Queen's Hall, Langham Place, when the Beecham Orchestra will perform, under the direction of Mr. Thomas Beecham, a selection from the works of the distinguished composer, and M. Saint-Saëns will play a Pianoforte concerto by Mozart, in addition to his Fantasia 'Africa' and other pieces from his own pen. Later in the same week a grand special performance of his operatic masterpiece 'Samson et Dalila' will be given at the Royal Opera, Covent Garden, the date of which will be duly announced. The composer will be present on this occasion. The following is a list of the general committee up to date of our writing:

His Excellency The French Ambassador; The Duchess of Rutland; The Duchess of Sutherland; The Marchioness of Ripon; The Marchioness of Dufferin and Ava; The Earl Howe, G.C.V.O.; The Earl of Kilmorrey, K.P.; The Earl of Londesborough; The Earl of Pembroke, G.C.V.O.; The Earl of Plymouth, C.B.; The Countess of Amherst; The Countess of Clarendon; The Countess of Lytton; Lady Charles Beresford; Lady Cowdray; Helen Countess of Radnor; The Countess of Kinnoull; The Viscount Churchill, G.C.V.O.; The Viscount Maitland; Muriel Viscountess Helmsley; Lady Maud Warrender; The Lord Burnham, K.C.V.O.; Alfred de Rothschild, Esq., C.V.O.; Baron Frédéric d'Erlanger; Baroness d'Erlanger; The Hon. Harry Lawson, M.P.; The Hon. Mrs. Lawson; Sir Francis Champneys, Bt.; Sir Anderson Critchett, Bt., C.V.O.; Sir Carl Meyer, Bt.; Lady Meyer; Sir Edward J. Poynter, Bt., P.R.A.; Lady Cory; Lady Lister Kaye; Lady Mond; Lady Montgomery; Dowager Lady Lewis; Lady Paget; Sir C. Hubert H. Parry, Bt., C.V.O.; Sir George Alexander; Lady Alexander; Sir Frederick Bridge, C.V.O.; Sir Joseph Beecham; Sir Vincent Caillard; Sir Ernest Clarke, M.A., F.S.A.; Sir Frederic H. Cowen; Sir Alexander C. Mackenzie; Sir George C. Martin, M.V.O.; Sir Gilbert Parker, M.P.; Sir Arthur W. Pinero; Sir Claude Phillips; Sir Charles V. Stanford; Sir Herbert Beerbohm Tree; Sir Charles Waldstein; Lady Waldstein; H. V. Higgins, Esq., C.V.O.; Mrs. H. V. Higgins; Mrs. George Cornwallis-West; Mrs. Leslie; Mrs. Emile Mond; Mrs. Ronald; Mrs. P. H. Beedington; Herbert Bedford, Esq.; E. Lionel Benson, Esq.; Francesco Berger, Esq.; Oscar Beringer, Esq.; Arthur Boosey, Esq.; Wm. Boosey, Esq.; A. Herbert Brewer, Esq., Mus. Doc.; Herbert Running, Esq.; Hilton Carter, Esq.; W. W. Cobbett, Esq.; Alderman and Sheriff Cooper; Monsieur R. Cornut; Monsieur J. Coudurier de Chassigne; W. H. Cummings, Esq., Mus. Doc.; Mrs. Edward Darell; Monsieur Jacques Dumont; Neil Forsyth, Esq., M.V.O.; Wilhelm Ganz, Esq., Edward German, Esq.; Ludovic Goetz, Esq.; Mrs. Ludovic Goetz; Mrs. Charles E. Green; S. Heilbut, Esq.; George Henschel, Esq.; Arthur Hervey, Esq.; B. Hollander, Esq.; Dr. Charles Harris; Monsieur J. Hollman; Otto H. Kahn, Esq.; Charles Klein, Esq.; Madame Lin Lehmann; Harry R. Lewis, Esq.; Mrs. Harry R. Lewis; Alfred H. Littleton, Esq.; Augustus Littleton, Esq.; Charles Maclean, Esq., Mus. Doc.; W. G. McNaught, Esq., Mus. Doc.; S. Ernest Palmer, Esq.; Percy Pitt, Esq.; Landon Ronald, Esq.; Charles Rolfe, Esq.; Richard Schlesinger, Esq.; Leo F. Schuster, Esq.; Solomon J. Solomon, Esq., R.A.; W. Barclay Squire, Esq.; Monsieur Paul Villars; Albert Visetti, Esq.

The following additional names have been received:

The Hon. Lord Cullen; Lady Cunard; Sir Henry Wood; F. M. Duns, Esq.; Mrs. Alexander Maitland; Madame Melba; Prof. Nieske, Mus. Doc.; James R. Simpson, Esq.

This year is the centenary of the birth of George Alexander Macfarren, who died in 1887. In his day he was a force in British music, alike by talents as a teacher, musical theorist, historian, and as a composer. But he was not open to new developments of the art, and he remained to the end an adamant conservative. The oblivion that has been the fate of most of his achievements aptly illustrates the pace at which we have travelled in recent years. Yet many like the present writer will hold his memory in grateful recollection. The simple, touching anthem, 'The Lord is my Shepherd,' which was sung at the commemoration service held in Westminster Abbey on the day of his funeral, still keeps his memory green in 'quires and places where they sing'; and surely his oratorio, 'St. John the Baptist,' deserves the attention of choral societies.

The Committee of the Gloucester (Three Choirs) Festival have issued an analysis of the gross receipts and collections at the last six Festivals (1895-1910), which once more proves the superior drawing powers of the 'Messiah' and 'Elijah.' Whether a blessing or a bane, this superiority is an unassailable fact, and committees, especially Festival committees, can hardly be blamed for adhering to these works as their chief financial mainstay. Both 'Elijah' and 'The Messiah' are in the programme of the forthcoming Gloucester meeting, the one opening the Festival on September 9, and the other bringing it to an end on September 12. The programme also includes the following: 'The dream of Gerontius' (September 9, evening); the 'St. Matthew' Passion (September 10); M. Saint-Saëns's new work, 'The Promised Land,' a new work by Elgar, and Parry's 'Te Deum' (September 11, morning); Verdi's 'Requiem,' 'Israel in Egypt' (September 11, evening). Dr. Brewer will of course be conductor-in-chief.

The Leeds Triennial Musical Festival will take place on October 1, 2, 3, and 4 at the Leeds Town Hall. The following is an outline of the programme:

Wednesday morning, October 1.—Conductor, Sir Edward Elgar. Overture, 'Leonora,' No. 3 (Beethoven); 'Dream of Gerontius' (Elgar); Choral Work, 'Ode to Music' (Parry); Rhapsodie (Brahms); Symphony No. 3, in F (Brahms).

Wednesday evening.—Conductor, Herr Arthur Nikisch. Choral work (new) 'On a May morning,' to be conducted by the composer, Dr. Basil Harwood; Pianoforte concerto in B flat minor (Tchaikovsky), solo pianist, Madame Thérèse Carreño; 'L'Apprenti Sorcier' (Dukas); Symphony No. 5, in E minor (Tchaikovsky).

Thursday morning.—Conductor, Herr Arthur Nikisch. 'Requiem' (Verdi); Prelude for orchestra 'The cherry-tree' (Butterworth); 'Jesu, Priceless Treasure' (Bach), to be conducted by Dr. H. P. Allen; Symphony No. 7, in A (Beethoven).

Thursday evening.—Conductor, Sir Edward Elgar. Symphonic-poem, 'Dante and Beatrice' (Bantock); Prologue, 'Meistofele' (Boito); Symphonic-poem (new), 'Falstaff' (by Sir Edward Elgar); Choral work (new), 'The mystic trumpeter' (to be conducted by the composer, Mr. Hamilton Harty); Symphony in G minor (Mozart).

Friday morning.—Conductor, Dr. H. P. Allen. Mass in B minor (Bach).

Friday evening.—Conductor, Herr Arthur Nikisch. Overture, 'Benvenuto Cellini' (Berlioz); 'Irish Rhapsody' No. 1 (Stanford); Violin concerto (Beethoven) (solo violin, M. Mischa Elman); 'Taillefer' (Strauss); 'Ein Heldenleben' (Strauss).

Saturday morning.—Conductor, Herr Arthur Nikisch. Wagner programme.

Saturday evening.—Conductor, Dr. H. P. Allen. 'Elijah' (Mendelssohn).

The grand opera season at Covent Garden will open with a Wagner series in celebration of the Centenary. Cycles of 'The Ring' will be given on April 22, 23, 25, 28; April 30, May 1, 3 and 6. 'Tristan and Isolde,' 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin' are also promised. A German opera, 'Oberst Chabert,' by W. von Waltershausen, and Ezio Camussi's Italian opera, 'La Du Barry,' will be given for the first time in England. Each has earned great popularity on the Continent. It is expected that Charpentier's 'Julien,' a sequel to 'Louise,' will be produced. During the first week of June 'Samson et Dalila' will be performed in honour of the composer, who is celebrating the seventy-fifth year of his musical career. A notable feature of the remainder of the repertory is the ousting of the old-style Italian operas in favour of such modern examples as 'Königskinder,' 'The jewels of the Madonna,' and 'Pelleas and Melisande.' Donizetti has at length been discarded, unwept.

Our Dublin correspondent writes as follows :

'The chief topic of conversation has been the action of some Roman Catholic clergy who object to the words of Bateson's madrigal, 'Camella fair,' one of the test-pieces in the chief choral competition (mixed choirs) at the forthcoming Feis Ceoil. These gentlemen—two of whom are members of the Feis Ceoil committee—have stated that unless the piece is changed it will prevent many choirs and solo competitors from entering for this year's competitions. The committee have refused to change the piece, and further developments are awaited with great interest. All the Dublin newspapers have given publicity to the matter. The words complained of are :

'Camella fair tript o'er the plain,
I followed quickly after :
Have overtaken her I would fain,
And kist her when I caught her.

'Hope being past lier to obtain,
Camella loud I call :
She answered me with great disdain,
"I will not kiss at all!"

An amazing objection, especially as the lady so prudently declines the osculation. What do the clergy dread if the words are sung in Madrigal Societies—that the tenors will rush in a body to the sopranos, and the basses to the altos, and demand satisfaction? Let us assure these good—or, shall we say, goody-goody?—people that this Madrigal and innumerable others that deal in a similar fashion with the various stages of the Grand Passion have been on the repertories of the best Madrigal Societies in England, and that nothing whatever has happened. If the objection is to stand, then consistency will demand that such beautiful poetry and fine music will have to be placed on the 'Index Expurgatorius.' 'Evil be to him who evil thinks.'

It is worthy of note that last year St. Thomas's School, Leipsic, celebrated the seven-hundredth anniversary of its foundation. It was once under the control of the monastery. In 1531 the Protestant magistracy took over the school, which was then much enlarged and improved. Two centuries later, when Bach was the Cantor, an extra story was built. The fabric remained unaltered till about thirty years ago, when it became the central office of the military chaplains, and the school migrated to the suburbs. The statue which four ladies erected to their teacher, J. Adam Hiller, was taken down, and built into a new door of St. Thomas's, which is now the Garrison Church. Bach's monument, put up by Mendelssohn, remains on the promenade ; in the

square, just outside the church, is the great statue of Bach, unveiled in 1908. During the recent festivities much music by the Cantors of St. Thomas's was performed, including a 'Singspiel' by J. A. Hiller, and sacred music by Rhau (1520), Calvisius, Schell, Schelle, Kuhnau, Bach ('Dir, dir, Jehova' and the motet 'Singet dem Herrn'), Doles, Müller, Schichte, Weinlig (Wagner's teacher), Hauptmann, Richter, Rust, and the present Cantor, Gustav Schreck. The learned B. F. Richter published an important article on Bach's motets, showing that all were intended for funeral ceremonies.

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

BY CHARLES MACLEAN.

London music is centripetal and egoistic. A population of seven and a quarter millions lives in an area of 692 square miles ; but a seventh part of it crowds daily for its work into a single square mile, and demands its amusements within a contiguous area no larger. In the last ten years enormously increased locomotive facilities in metropolis and suburbs, and the appearance of numerous teashops and restaurants modifying English home life, have abetted that movement. Crowds are ever self-centred. This is the first reason for the quite extraordinary ignorance prevailing in London about Bournemouth music. A second reason is actual distance. Bournemouth is 108 miles from London, or two hours and odd by the best trains, and so beyond the reach of any ordinary day-return excursion-making. A tenth of that distance killed the Crystal Palace as a regular music-resort. A third reason is that Bournemouth has as yet only partially developed choral music, and viewed as advertisement that is far more potent than orchestral music. A fourth reason is that Bournemouth has only once held a large Musical Festival, viz., that from July 6 to 16, 1910 (see the report with group-illustration at page 526 of *Musical Times* for August, 1910) ; and this, though a brave show, was as an advertisement overshadowed by the Centenary Commemoration of the Town, of which it was only a segment. A fifth reason, and perhaps here the most noteworthy, is that London, with its satiety of more or less occasional concerts, is not in a position to correctly apprehend the technical and administrative bearings of the 'daily full orchestra' problem. That was the essence of the Crystal Palace music (1855-1901), and is the essence of the Bournemouth music (1893 to date) ; in each case, except for the overlap, a monopoly situation as regards the whole of England. Grotesque, strange to say, with a mind fixed on his favourite 'Saturday Concerts,' barely mentions the 'permanent band' which was the basis of the whole business (see Dictionary, 1880, s.v. Crystal Palace). The new edition (articles Godfrey, 1906, and Symphony Concerts, 1908) gives no better perspective. The ordinary reader of vol. iv., pp. 798, 799, however careful, must infer that Bournemouth stands for instance on much the same footing as Bradford with five and Leeds with ten occasional concerts a year. He would not in the least understand that the Bournemouth audience has first-rate eclectic orchestral music presented to it by a complete modern orchestra almost daily in the year, and more often than not twice daily ; that the best music has thus infiltrated the common life of the town ; and that the institution is the nearest approach to a complete German Hofkapelle as yet to be found in this country. A limited purview such as that in 'Grove' is almost like noticing the 'breaking-up' functions of a school, and ignoring the daily work of the term.

The present notes are by one who has had many opportunities of studying as well as enjoying the Bournemouth music, and aim at doing some justice to an ill-understood subject.

In 1810 Bournemouth, on Poole Bay, was a fishing village; it is now the second largest English watering-place; in 1911 its population was 78,677. Quick-growing firs and pines, planted originally for profit, have caused its salubrity. It was incorporated in November, 1890, and intelligent municipal government, with music for not the least of the agencies, has developed its popularity. In 1875 the 'Winter Gardens' were laid out and built; being ornamental grounds in a sheltered valley, with a sort of Crystal Palace at the head of the slope and an out-door band-stand for summer. In 1876 a small military band came at its own risk from Bath, and with local assistance stayed sixteen years. Trevisone, the present first horn, was one of that band. In 1893 Dan Godfrey, junior (as he then was), organized a Municipal military band of thirty for the 'season.' By the 'double-handed' method this developed into a small orchestra, string and wind, for indoor work at the Winter Gardens; and in 1895 an orchestra of thirty-three became 'permanent' throughout the year. On October 14, 1895, a series of forty Monday and Thursday special 'Symphony' Concerts was begun, with 16 strings and 17 wind (strings 6.4.2.2.2). These special concerts have been continued ever since; the orchestra gradually increasing to 55 (strings 8.6.4.4.4). In addition, there have been ordinary concerts daily on week-days (mostly two a day) all the year round except for a very brief summer-holiday, at the same strength. The Winter Gardens building is now the principal place in Bournemouth for general entertainment, of which the daily orchestra is the main feature. Dan Godfrey (b. 1868) is both conductor of the orchestra and general manager of the whole undertaking.

The finance of the Winter Gardens has been remarkably steady and satisfactory. In 1893 the Corporation assigned out of the year's income for special capital outlay thereon about £3,600, or what would have amounted if levied to a threepenny rate. Otherwise the venture has been almost self-supporting from year to year; and any small deficit arising must have been much more than repaid to the town indirectly by increase of attraction to visitors. No extra specific rate has ever been levied. The nucleus-orchestra of forty-seven, with conductor, costs about £190 a week. The salaries of the band are from £7.6d. to 95s. a week. The expenditure on Winter Gardens and allied institutions under the same management may be put roughly at from £15,000 to £20,000 per annum, including all extras. These figures however are not to be looked upon as a complete financial statement.

If emulation of 'Crystal Palace Saturday Concerts,' so much in the air, was the special incentive in 1893, that has long since ceased to be the predominant feature of the Bournemouth music. Rather, looked at broadly, is it an institution for entertaining the public daily with 'Promenade Concerts' of ever-increasing worth, interspersed with lighter entertainments, which however never in the slightest degree offend taste. There is certainly not a day when two or three first-class or interesting orchestral works cannot be heard. On the other hand there is no stiff policy *tiré à quatre épingles*, and the band will play even a 'rag-time' with great gusto. Why not? Askin very truly observes that 'the higher a man stands, the more the word vulgar appears unintelligible to him'; and there is a Dutch proverb, 'Daar vloog nooit vogel zoo hoog, of hij moet zijn kost op de aarde zoeken' (The highest-flying bird must come to ground for food). It must be remembered that Bournemouth

population is insignificant compared with that of London. One in 5,000 can fill Queen's Hall; it takes as much as one in eighty to fill the Winter Gardens. So where London can apportion different audiences to different places, Bournemouth at its Winter Gardens must cater for all. However, really no apology is necessary, the entertainments being throughout admirable. The week-scheme, fairly constant, includes two classical afternoons, one classical evening, two popular evenings, and the rest according to method. Just as no soldier becomes such without recruit-drill, company-drill, battalion-drill, and the like; so here rehearsal (four mornings a week) is the main-spring of the machinery. Grove has remarked somewhere that it gave him a head-ache to think of Beethoven putting *ff* or *crescendo* on each line of his score; as if that was not the ABC of scoring. To conductors all over the world we are indebted for the modern perfecting of detail. What would quartet-parties achieve without incessant practice together? In reality it is not of so much importance what the orchestra does, as that they should do it all together. This lesson has been thoroughly learnt at Bournemouth under Dan Godfrey, who has adopted the highest standard of finish for his band, and has developed in his own self, strong emotional power as a conductor. The shallow platform hitherto in use at Bournemouth was bad for mutual hearing of the instruments, and this increased the necessity for frequent rehearsal under a conductor. The band can play almost every modern work; triple wood-wind, E flat clarinet, 3rd and 4th trumpets, 4th trombone, extra percussion, and so on, being got by extras from pier-band and theatre-band.

Some statistics for fifteen years down to May, 1910, were given on page 528 of *Musical Times* for August, 1910. It was there seen that Dan Godfrey must during that period have been at the conductor's desk 750 times yearly, and have conducted altogether 90,000 items. In the 910 special Symphony Concerts during that period there were played 1,263 separate works (apart of course from numberless repetitions), of which 267 were of symphonic rank. Out of the 1,263 works, 454, or over a third, were by 129 British composers. August Manns (1825-1907) in his forty-six years of winter Saturday concerts (1855-1901) had a justly earned reputation for assisting British composers, but he could show no proportion comparable to this last. The cost price of the orchestral library is about £3,000, and what with that and with music brought down, every nook and corner of orchestral music has been explored, so that the total repertoire is possibly the largest in the world. Sir Alexander Mackenzie, writing in 1907 to the local newspapers, referred to 'the extraordinary programme-record which these concerts hold,' and said 'there can be little worthy of notice in orchestral literature which has not been presented at some time or other.' Special programmes (e.g., overtures, rhapsodies, dances, evolution of this and that, national music by nations, &c.) have been frequent. In 1911 a choir of some 250 voices previously in private hands was placed by Dan Godfrey on a municipal footing as a Winter Gardens department, with Henry Holloway, formerly assistant-organist at Worcester Cathedral, as choir-master, and himself as conductor. Hon.-secretary, H. A. Kettle. Proper voice-trials, and weekly practices. Four concerts a year during the winter season. This is a very important development. So far, have been done 'Messiah,' 'Merrie England,' 'Elijah' (with a profit of £106), 'Hiawatha,' 'Golden Legend,' Gounod's 'Faust,' 'Tale of Old Japan,' 'Shon Maclean'. But the department is in its infancy. The miscellaneous entertainments above-mentioned have been very various; such as touring concert-parties,

visits of star-performers, cinematograph, lectures, dances, Russian-Ballet, skating carnivals, &c. The Symphony Concerts have had their programme-annotators in Cuthbert Hawley, Walter Barnett, Duncan Hume, James Lewis, and Allan Biggs. They have developed local critics, who have turned out excellent criticism, in J. B. M. Camm, James Lewis (d. 1911), Hadley Watkins, Hamilton Law, and Allan Biggs.

Dan Godfrey has been allowed to carry out re-organizations of late. Five years back pitch was changed from high to low. The former had become intolerable. Mischa Elman broke three strings in a single concerto, and eventually had to take the leader's violin. London would not send down pianofortes. For purchase of new wind-instruments by men, the Corporation advanced the money, threw in a bonus of one-third cost, and took repayment of remainder weekly on the hire-system. A platform higher and ten feet deeper (at the expense of stalls) has been made for regular use. But the most important change has been the abolition last year of double-handed men with double duty, and the constitution of the military band of twenty-five for pier and parks as quite separate. Increased cost here has been mostly met by abolishing minor 'entertainers.' For impracticable yearly agreements have been substituted simple agreements with a month's notice on either side; which is better, though men trained here are constantly going to the larger orchestras in London, New York, &c. In the band may be specially mentioned: F. King-Hall (leader, soloist, deputy-conductor, composer), A. Holland (soloist, at leader's desk), E. Lifton Head (principal second), D. Gordon (second and deputy-conductor for military band), Montague Birch (second and pianoforte), A. Buckingham (second and librarian), M. Speelmann (principal viola), E. Batten (viola, composer), F. Dunworth (principal violoncello and pianoforte), Hendrik and Hein Wolters (violoncello), Handel Fawcett (principal double-bass), J. Gennin, F. W. Egerton, H. Oney, L. Chapman (principal wood-wind), A. Trevisone (1st horn), W. M. Pearce (1st trumpet), W. Byrne (timpani), Jacoba Wolters (harp). Henry Woodard, late of Eastbourne Devonshire Park, is assistant-manager. F. L. Parsons is secretary. Alderman Webber is in charge of the Winter Gardens, Pier, and Band Committee.

It is unnecessary to point out how much this venture, at present unique in England, owes to Dan Godfrey's strenuous and unremitting energy of the last twenty years, to his sterling character without which he could never have retained the necessary support of a punctilious corporate body, and to his artistic abilities which have brought him into line with the most forward musical movements of the day. A consciousness of successful merit will be his reward, and there is no need to multiply words. There are signs that Bournemouth will be copied, but it is not as yet. There are Municipal or Public Company orchestras at Bath, Blackpool, Brighton, Buxton, Harrogate, Llandudno, Margate, Scarborough, and Torquay; and a revival of Eastbourne is in prospect. But only Brighton and Torquay are 'permanent'; and none of these are, except on very special occasions, large enough to do the same work as at Bournemouth. The example has been set, and no doubt good men are and will be forthcoming; what is wanted in the immediate future is enlightened municipal enterprise.

Mr. M. Montague-Nathan is to deliver his lecture on 'Musical taste,' at Belfast on April 11, and at Liverpool on April 12, before the local sections of the Incorporated Society of Musicians.

THE RHYTHMIC WEAKNESS OF WAGNER.

BY ROBERT RALPH.

It is fairly safe to say that every composer worthy of the name has a weakness which reveals itself eventually to the greatest of all critics, Father Time. With the possible exception of Bach, who seems as invulnerable to the ravages of the hour-glass as the very granite itself, we can find in all the great masters little idiosyncrasies which we neither resent nor feel irritated about, but that nevertheless 'leap to the eyes.' Wagner's weakness undoubtedly lay in the staleness of his rhythmic formulae. After the string-measures of the Beethoven symphonies it is small wonder that the critics of Wagner's time objected to the latter's music. To a student of that period, we knew his 'fifth Symphony' well, the prelude to 'Lohengrin' or the 'Venusberg' music, must have seemed as boneless as a jellyfish. Doubtless much of the misunderstanding arose from the fact that the audiences of that day were peering for rhythms, and Wagner was giving them harmonies and polyphonies.

The reason why Mankind prefers music with a strong rhythm to the other variety, is probably purely physiological. The Solar scheme is apparently built upon rhythmic principles, and each part of that scheme has movements which, if regarded from a sufficiently high altitude of criticism, appear rhythmic in principle. With the ever-recurring pulses of our physical constitution is to be found the preference for rhythmic music. It is an added appeal.

To the majority of us rhythm is primarily concerned with the habit of dancing. If we reduce dancing to its fundamental cause it will scarcely be questioned that its function is to rid the body of a superfluous stock of energy. *Rest* is not necessarily absence of bodily motion. To cut a caper upon the greensward is as often as not 'rest' in its most complete meaning. 'Rest' is most easily understood as relief, and with an excessive stock of nervous force, the body becomes an irritating contingent of the brain. But violent exercise will effectually rid us of the 'stale, flat, and unprofitable' feeling. It is important to remember this elementary fact, as we shall see a little later on.

The love of musical rhythm is indubitably physical in essence, and is best appreciated during the pastime of dancing.

With regard to Wagner's notions upon the subject of rhythm, it may be said that the confusion surrounding the subject is no less than is usually found in his art-theories. He deals with Rhythm and Dancing in 'Art-work of the Future' in his customary dogmatic fashion. But it will clarify the vista somewhat if we frankly recognise the undeniable fact that the words 'Rhythm' and 'Dancing' meant very different things to Wagner, than to the rest of Humanity. We are warned by Mr. Ashton Ellis in his translation that 'It must be distinctly understood that by *Dance*, Wagner does not refer to the Ballet or anything approaching it; it is the grace of gesture and of motion which he sums up in this terse and comprehensive term.' In his anxiety to defend the giant from unkind criticism, Mr. Ellis has rather overstepped the mark. According to a reputable dictionary, 'to dance' is to 'leap or move with measured step to music; to leap and frisk about.' Therefore Mr. Ellis is perfectly correct in the first part of his footnote, when he says that Wagner does not refer to the Ballet, but we must protest against him calling Wagner's term 'terse and comprehensive.' The art of gesture and motion is the art of Pantomime. It surely has little to do with Dancing in our everyday sense of the term. How such a misconception on the part of Wagner can be called 'terse and comprehensive' is puzzling in the extreme.

The more one studies 'Art-work of the Future,' the more it seems thrust upon the reader that Wagner had no conception of 'Dance' as we know it. For instance, he says of Dance, Tone and Poetry, 'By their nature they are inseparable . . . for in this dance, which is the very cadence of Art itself, they are so wondrously closely interlaced with one another, of fairest love and inclination, so minutely bound up in each other's life of body and of spirit, that each of the three partners unlinked from the united chain . . . can only carry on an artificially inbreathed or borrowed life.'

We are not concerned here with Wagner's art-theories in general, so we pass on, merely remarking that Pantomime was undoubtedly in his mind when he wrote the above-quoted passage. For if not, we might be faced with the pretty problem of having to decide precisely how much 'leaping and frisking about' should accompany such a scene as Othello's address to the Senate. We find further evidence in such a sentence as 'the arts of Tone and Poetry become first understandable in that of Dance.' We need not grant him his point that 'Dance' had become coarsened and neglected until it nearly fulfilled the exigencies of the Ballet. The Ballet is Dance and Dance is the Ballet. Whenever Wagner speaks of the Trinity of arts, he always had Pantomime in his mind's eye as leading factor.

Now, if Wagner was lacking in one function, it was the capacity to dance, to 'hop and skip about.' The preternatural solemnity with which he took the Scheme of things was his outstanding characteristic. He was a man with a mission, and most certainly knew it. A review of his activities leads us to the conclusion that it was well-nigh impossible to conceive him 'relaxing' himself as most people do. He had no apparent desire or appreciation of letting his brain run wild. It is related of Mozart that when he and his wife were too poor to afford a fire, they warmed themselves by dancing furiously. Beethoven in his moments off duty would practise odd tricks which caused alarm to his neighbours. Brahms would do the same. But Wagner was easily the most solemn prophet that ever lived. His thought, though very deep and continuous, is slow, and at points almost tedious. If ever a man deserved to be called an *homme sérieux*, that man was Wagner.

Perhaps the best testimony we have to the heavy, lugubrious nature of his nervous system is the passage in the work cited where he reveals himself in one flash. He says, 'The savage . . . knows in his dance, almost no other change than that from monotonous tumult to monotonous and pathetic rest.' Here in one sentence we have Wagner's conception of what other people call 'Dancing.' To the savage, as to the rest of us, dancing is not monotonous, but a keen physical exhilaration.

We perhaps shall not be pushing our argument too far if we assert that Wagner had no notion of the pleasure thus derived, or he would never have penned the above statement. He could not have liked dancing as the savage does. It could have brought him no pleasurable sense-experience. Indeed, it is probable that he was not much addicted to physical exercise in any form. This must be firmly insisted upon if we are to regard his outlook upon Rhythm and Dancing as dependent on his normal nervous constitution. Rhythm and the Dance were not conceivable to him as such. He could only perceive their existence by association with music. If he had been able to grasp the physical rhythms derived from dancing, he would never have written the phrases 'monotonous tumult' and 'pathetic rest.' The tumult and rest derived from dancing are to most of us

precious and glorious things. To him they did not become apparent unless connected with Music; he then comprehended them in a very second-hand kind of way. They were then only ghosts of the real thing.

To hear him speak of Rhythm as 'the conscious soul of those necessitated movements by which he strives instinctively to impart to others his own emotion,' is to realise how far he is wandering from a clear conception of what is in its essence a simple physical fact. That it was impossible for him to think of Rhythm as having in any way a separate elemental basis from Music is shown in the following quotation:

Rhythm . . . imparts to the dancer as the outward manifestation of . . . the Law of Measure, chiefly through the medium of that which is perceptible by the ear alone, namely Sound. Just as in Music the abstract measure of Rhythm, the 'Bar' is imparted by a motion cognizable only by the eye.

Later on he tells us gravely that Rhythm sprang from the Inner Necessity, but we need not dwell upon this phrase, for it would be interesting to find Wagner talking about something that did *not* spring from this precious Necessity.

We may sum up our review of 'Art-work of the Future' by saying once more that Wagner was no more cognizant of Rhythm apart from Music than he could conceive Poetry, Painting, or even Life itself. He was such a born musician that he resented the right of any art to dwell alone, and he upbraided by telling them that they had strayed from the fold. But whereas his lack of understanding of the sister arts did not affect his music, his unappreciation of Rhythm was more serious because it happens to be a vital part of Music.

It has been noted elsewhere that Wagner's use of a single rhythmic formula may be traced almost throughout his work, more particularly in the earlier work. In fact, he himself in later life remarked his slavish adherence to this measure. This particular rhythm is expressed in music as:



This persistent idiom, or a near variant of it, can be traced throughout all the earlier work and very much of the later. Examples may be found in the Prayer in 'Rienzi,' in the Grail music in 'Lohengrin,' the opening theme of the 'Meistersinger' overture, the Pilgrims' Chorus as it appears in common time at the Finale of the 'Tannhäuser' overture, the 'Kaisermarsch,' the chorale section of the Hall of Song chorus in 'Tannhäuser,' &c.

Wagner's best work is invariably done in triple time. With his weak rhythmic sense he must have originally conceived music as a nebulous mass of ever-changing tints. He thought harmonically rather than in terms of musical longitude. Probably his nervous constitution, with its prepossession to the sensual, was responsible for this. When he set out upon his first opera, 'Rienzi,' it would be necessary for him to acquire a strong, imposing rhythm of the Meyerbeer type. This would not be difficult to the mind that could memorise many of Beethoven's Symphonies. But although he grasped at many rhythms, he never assimilated them. Take for example the march theme in 'Rienzi.' It is undeniably strong, but heavy and dragging. The orchestra seems to be *pulling* slightly the whole time. Compare with the somewhat commonplace march in Rossini's 'William Tell,' and see the essential need of rhythm for a dancing mind to create it! The inability of Wagner's mind to hop and skip lightly is seen in the 'Dance of the Apprentices.' A convenient form to observe it is

in the overture to the 'Meistersinger.' For exactly three and a-half bars Wagner does actually *dance*. On the third beat of the fourth bar he expires, and the dance is henceforth as dead as Marley's ghost. The perky semiquaver figure continues, but the rhythm, strong though it is for Wagner, is no more dancing music than is a Chopin Nocturne. To compare the 'Dance of the Apprentices' with the opening movement of the 'Rhenish Symphony' or the 'Faschingsschwank aus Wien,' is to see the difference between the inborn and the acquired.

Wagner was decidedly more *chez lui* in the sweet simplicity of three in a bar. In fact his finest moments are when he flows easily to triple time or the triple is so cunningly interwoven with the quadruple as to be indistinguishable, as in the 'Siegfried' Idyll or the Good Friday music. Here the rhythm seems utterly subservient and docile to the melodic curve or harmonic grouping. Perhaps a finer example of this perfection of Wagner's art could not be found than in the transition section in the Prelude to 'Parsifal' just previous to the final enunciation of the opening theme. Here the effect is well-nigh indescribable. The ever-changing harmonies appear to the brain as a gorgeous rainbow of which it becomes conscious through the unusual channels of the aural senses. It is a moment when one feels ashamed for ever having dared to criticise the composer. One loses Wagner the man in regarding Wagner the god. The passage is absolutely free from rhythm, and might be written with any time-signature. We have here the core of Wagner's art. Other near examples are the Good Friday music and the latter half of the 'Venusberg' music. In the Bacchanal scene most of us have noticed the cloying nature of the music. It is over-sensuous to a point where it loses its character, and despite the fine quality of the inspiration, the latter half of the 'Venusberg' music might be introduced into the sanctity of 'Parsifal' without alarming anyone who was ignorant of the detailed plan of the latter score. This arises from the fact that the 'Tannhäuser' excerpt has no strong rhythm such as a pagan orgy would seem to demand. Magnificent as are the strains of the 'Venusberg' music, they would sound even finer with a strong, strident rhythm. But we cannot blame Wagner for a physical defect. As the matter stands, once the bustling excitement of the Bacchanal has subsided, the music becomes merely sensuous—not with any specific quality, but an abstract virtue which would not be incongruous if hailing from Monsalvat or Valhalla.

The lack of rhythmic sense in Wagner is not so apparent to us to-day, because we have not quite accustomed our sight to the blinding incandescence of his genius. But it is safe to forecast that posterity will see the weakness more clearly than ourselves, for the reason that other composers whose sense of rhythm is strong, will only utilise Wagner's excellences. They will serve themselves plentifully of his harmonic and orchestrative effects, while possessing a congenial sense of rhythm. They will not be greater musicians than he, but they will be the heirs of the ages.

It has often been assumed by the unthinking admirers of Wagner that he had a mind which could wander among the several arts, picking and choosing the blooms of each, in order to weld them into the 'unified' art-form. This is to mistake the real type of cerebrum that he possessed. In regarding his mentality and art, one can work in either of two ways—by analysing from the operas to the cranium or *vice-versa*. If we proceed on the first line of thought we find a musical genius who has little appreciation of music *per se*: who only valued it as an adjunct to the 'perfect art-form.' On the other hand, if we

reason from Wagner's brain to his operas, we find a mind whose capacity for sensuous musical sound is so enormous that it not only occupies the higher functions of the intellect, but overflows into the other divisions, even including the motoric nerve-centres. It is extremely probable that every action performed by his nervous equipment had in his years of maturity its accompanying musical idea.

Wagner told Liszt that for two years he had not composed one bar of music. We can only conceive an ardent prophet taking such a vacation, by assuming that his mind was so full of musical ideas that he had not the least doubt as to whether the Muse would respond when invoked. It is not too much to say that every sense-experience of his nerve had its sympathetic musical idea produced in his brain. We might say, for example, that if he had met with any violent accident, musical ideas would have been exhaled involuntarily in his mind by the excited nerves. In this respect he was as much an abnormality as the Siamese twins. If we accept the second hypothesis that we have tabulated, we find that his appreciation of sensuous full harmonies and rich tone-colour not only warped his view of life, the other arts, &c., but even the normal conception of Music.

This leads us to the pretty question of his status as a composer of 'absolute' music. A few unthinking admirers have held the view that he could very well have written good Symphonies, Sonatas, &c., and the usual stock-in-trade of the absolute musician if he had been called upon to do so. This, one cannot help thinking, is to mistake the unique quality of his musical gift.

Without discussing the relative merits of the Opera and the Symphony, we may feel rather confident that the very qualities which made him readily grasp the idiom of operatic art would have effectually prevented his success in the architectural forms of music. The plastic quality of his musical thought, which ever made it long for affiliation to Poetry, Drama, Philosophy, or other support, would not form good material for building strong and self-sustaining organisms. His instrumental pieces are often written in the mildest binary or ternary form. (See, for example, the 'Tannhäuser' Overture, which is exactly cone-shaped, the 'Parsifal' Prelude, which is little more than a statement of themes, the 'Meistersinger' Prelude, with its three or four extracts from the opera, eventually driven as a team in counterpoint to each other.) The best effort in this direction is undoubtedly the 'Tristan' Prelude, where the variation-form reaches a height never perhaps attained before or since.

But the variation-form may be said to be the rock basis of Wagner's melodic system. It was the only organic form that he well understood, but within its limits he was an absolute master.

Wagner was no musician who saw the limits of absolute music. He was as constitutionally unable to write a good Symphony as Beethoven was to construct a remarkable opera. He was the exact antithesis of Beethoven in every respect. Often enough the latter master, notably in the first movement of the 'Pastoral' Symphony and the last page of the fifth Symphony, disregards the actual sounds and carries us along by sheer intensity of rhythm. On the other hand, Wagner, particularly in 'Tristan' and 'Parsifal,' allows the rhythmic beat to dwindle almost to extinction, while he floods our ears with luscious harmonies or rich instrumentation.

But if he was essentially a programmatist, his influence upon musical form has been colossal. No longer is the symphonist obliged to travel along the old, labelled lines of the text-book. He can introduce

new effects, new climaxes, and modify existing forms, thanks to Wagner's genius for making us think furiously of the music that is being played at the moment. Of course the Symphony would have evolved further if even Wagner had not been born, but he hastened its perfection by many years. He made the bricks for other men to build with. One cannot remember the insistent rhythmic thuds in the fifth and ninth Symphonies of Beethoven without thinking that music had here just about as much rhythm as it could well contain. It was certainly saturated. What was required was a composer who would broaden the texture of music. This genius materialised in Wagner. That such a man should be born at such a time was in itself astounding; and the bitter struggle he had with musical critics arose no doubt to a large extent from the fact that he was a unit striving to turn the tide. That he conquered was after all as much due to the laws of action and reaction as to his own heroic efforts. Certainly, if no musician had such vindictive opponents, it is true that none has had such devoted and loyal supporters.

It was a favourite cry of the anti-Wagnerians that Wagner's music was degenerate, and we must grudgingly admit that to their mid-Victorian minds it would appear as if there were some little ground for their assertions. But it is surely preferable to have an interesting neuropath than a healthy dullard, and if these people had but looked a little more circumspectly into his art, they would have discovered that the heavy, sluggish rhythms were amply compensated for in other ways.

Physically Wagner was certainly a nervous degenerate of the Tolstoy or Oscar Wilde type, as his last illnesses would seem to testify. But this is no detriment to his art, for if Nature denies to her degenerate the grace of a healthy manhood, she certainly gives them abnormal brains.

OTTO JAHN.

By JEFFREY PULVER.

It is curious and perhaps instructive to notice how frequently the study of the other arts and sciences preceded or synchronised with that of musical history, bibliography, and criticism in so many of the great musical writers. At the moment of writing there come to my mind the names of the historian Ambrose, Doctor of Laws and Crown Advocate; of Sir John Hawkins, the lawyer; of Ludwig von Köchel, the jurist, botanist, and mineralogist: practice at law seems to have been the vocation of many of those to whom music owes a very great debt. And to this list of lawyers and pedagogues we must add the name of a man whose work merits comparison not only with that of the greatest of musical biographers, but also with the finest examples of general literature—the writer whose 'Life of Mozart' stands unsurpassed in its historical accuracy and completeness,—a point it has in common with Spitta's 'Bach,'—and unequalled in its literary excellence: that name belongs to Otto Jahn.

Born at Kiel on June 16, 1813, Otto Jahn began his studies in his native place, building upon the foundation of learning laid there by courses at Leipsic and Berlin. Trained for archaeology, and having taken his degree in 1831, he undertook journeys to Denmark, France, Switzerland, and Italy for study and research between 1836 and 1839. His first appointment was that of Professor in Philology at Kiel, obtained immediately after his return from Italy in 1839. Promotion soon followed, and he migrated to Greifswald (1842) to fill the Chair of Archaeology there as Professor-Extraordinary. In 1845 his duties were added to

and the title 'Ordentlicher Professor' conferred. Greifswald could certainly not hope to hold for long a man of such learning and potentialities, and a call to Leipsic in a like capacity followed in 1847. To the Professorship of Archaeology the Directorate of the Archaeological Museum at Leipsic was added, and these two offices he held until, during the strenuous times that began with the Revolution at Berlin, in 1848, his political views brought about his dismissal in 1851. This, however, did not prevent him from obtaining the direction of the University Art Museum, and that of the Philological Seminary at Bonn four years later. A call to Berlin in 1867 terminated his activity at Beethoven's birthplace; after a prolonged illness he died at Göttingen on September 9, 1869.

His literary activity, quite apart from his musical work, was enormous, and the catalogue of the British Museum contains over eighty entries referring to works dealing with the classics, philology, and archaeology. But even if we consider none but those of his writings that are of interest to musicians, we shall be forced to the conclusion that these alone would amply fill the time of any ordinary worker; and going into the details of his musical researches, it is very easy to forget that he had many calls upon his time that emanated from any but musical sources.

His greatest and by far best-known musical work is, of course, the 'Life of Mozart.' Returning from the obsequies attending the removal of Mendelssohn's body from Leipsic to Berlin, on the afternoon of November 7, 1847, a conversation with his friend, Professor Gustav Hartenstein, first gave him the idea of collecting the necessary material for so epoch-making a work. How enthusiastically and how thoroughly he did this only the careful student of his last edition of 'W. A. Mozart' can know. The first volume was published by Breitkopf & Härtel in 1856, and contained the dedication to Hartenstein that gives us the information concerning the work's inception. The second volume appeared in the same year, and the third and fourth in 1858 and 1859 respectively. As a musical biography, it was the first to be treated on the system of comparative criticism, and as such it became the model for nearly all the works of a similar nature that followed. Combining a great capacity for systematic and scientific research with unusual perspicacity, Otto Jahn's account of Mozart's life is in itself no less valuable because of its completeness and accuracy, than is the history of the state of music during the period that preceded Mozart's advent by reason of the scholarly analysis that stamps this part of the great work as a unique example of musical literature. The great knowledge of his subject that Jahn possessed might seem likely to produce a work in which the portrait of the composer would be completely hidden under a mass of technical detail; but the very reverse is the case. The most vivid impression that is left after laying aside Jahn's work is one of a great musician living and working in his own natural environment, and thus the feature that has caused more than one of Jahn's critics to regret the over-abundance of detail extraneous to purely musical history is the very one that gives life and colour to the biographer's word-picture. Boswell, writing the 'Life of Dr. Johnson,' said: 'I remain firm and confident in my opinion that minute particulars are frequently characteristic when they relate to a distinguished man'; and just as those particulars make the portrait of Johnson stand out in bold relief from the mass of dates and figures, so do Jahn's anecdotes relating to Mozart's private life throw sidelights upon the composer's activity and, by illuminating the scene in which he worked, show us the environment and atmosphere in which his

incomparable creations were conceived. And quite apart from its value to the musical historian, Jahn's work can make yet another claim upon the attention of the reading world: as a piece of writing pure and simple, the 'Life of Mozart' stands—the philologist Ritschl agrees—as one of the greatest literary achievements of the century.

But, as Calderon says, he who has never seen the sun thinks the moon bright, and if Jahn had not re-written his 'Life of Mozart' for the second edition, the first would have remained the shining light of musical journalism. As it was, he soon discovered that even his untiring industry had left trifles overlooked, and it was on that account that he wrote to Hartenstein in the Preface to the second 'completely re-constructed' edition, dated March 6, 1867, that he was delighted with the prospect of revising the entire work and of improving it by the addition of his since acquired material. Three points are worthy of notice in the Preface to the edition of 1867 (two volumes): the first is the intimation that the errors which had crept into the first edition had been corrected; the second is the information that Mozart's entire correspondence had given its substance to the amplification of the work; and the third point is an acknowledgment of the great assistance that Köchel's Catalogue, published in 1862, had been to the author. Jahn had, indeed, been going about with the idea of such a Thematic Catalogue, and would have commenced work upon it had he not learned that Köchel was at that moment engaged in collecting his material. Jahn thereupon, with true magnanimity, ceded all the information he possessed, and which was pertinent, to Köchel, with the result that the former could publish his second edition of 'W. A. Mozart' without the Catalogue, and state that a reference to Köchel would, in most cases, be sufficient to corroborate his statements. The friendship that existed between Mozart's biographer and his bibliographer was naturally of great service to the works of both, and we constantly find the one acknowledging the aid given by the other. It is therefore not surprising to find the 'Mozart Verzeichniss' dedicated to Jahn; nor are we astonished when Köchel says that it was only with difficulty that he gleaned some few new facts missed by Jahn, and he frankly admits wishing that the archæologist's study had been less complete, so that he (Köchel) might have had the pleasure of discovering more himself. But it is with the true spirit of friendship, dignified by respect, that Köchel says: 'What name could better adorn the introduction to these pages [the Catalogue] than that of the man whose unsurpassed works on the immortal tone-poet this book is intended to supplement.'

The third edition of 'W. A. Mozart' appeared—vol. i. in 1889, vol. ii. in 1891—edited and furnished with some slight corrections and additions by Hermann Deiters. One of these additions is an interesting pointer to Scheurleer's work, 'Mozart's Verbleijf in Nederland' (The Hague, 1883), for extracts from which he is to be thanked. A reprint of the third edition followed in 1905-7.

This invaluable work was translated into English by Pauline D. Townsend, and published by Novello, Ewer & Co. in 1882. The Preface, written by Grove (February 23, 1882), gives a résumé of the author's sources, and draws attention to Jahn's predecessor in this field. With pardonable pride he mentions the fact that 'the first real attempt at a biography of a composer that should interest all classes was the work of an Englishman'—Edward Holmes (1845). But although both Grove and Jahn esteemed this early work very highly, the former is bound to concede that 'Jahn himself enjoyed higher

advantages for his task than Holmes had done.' In one respect the English edition was rendered more valuable than the German editions were, and that was by the addition of a *complete* index. The fault of more than a few works of reference is the inaccessibility of their contents, and this fault was corrected by Pauline Townsend. A reprint followed in 1891.

Jahn contemplated similar works on Haydn and Beethoven, and indeed it was chiefly while prosecuting his researches to these ends that he found much that was useful to him in the work on Mozart. Death unfortunately prevented the execution of these plans, to the everlasting regret of the musical historian. The collected material, however, was handed over to me, who used it to the best advantage, and C. F. Pohl's 'Haydn' and A. W. Thayer's 'Beethoven' are based upon what Jahn left to them. Pohl, it may be mentioned, was especially named by Jahn for the task.

Three essays particularly rich in bibliographical and biographical matter connected with Beethoven were written by Jahn: 'Leonore oder Fidelio?' prepared for the *Allgemeine Musik-Zeitung* (1863, pp. 381 *et seq.*), dealing chiefly with the name that Beethoven gave to his only opera, and following the work through all its early performances, describes the various names given to it by different programme-makers; then follows a critical history of the opera. The second of the Beethoven essays was also published in the *Allgemeine* (1863, pp. 293 *et seq.*), and is called 'Beethoven im Malkasten' (Beethoven in the Paint-box). It owes its origin to an article in the *Kölnische Zeitung*, which describes a performance given by the 'Malkasten' in which the 'Pastoral Symphony' was illustrated by 'a series of movable living pictures, which showed the situations of the Symphony by pantomimic and pictorial means.' Jahn goes into the details of the advisability and utility (or otherwise) of such a procedure, and shows here, perhaps better than anywhere else, how impartial, broad-minded, and sympathetic a critic he could be. The third essay appeared in the *Grenzboten* (1864, pp. 271 *et seq.*, 296 *et seq.*, and 341 *et seq.*), and is a long article on 'Beethoven und die Ausgaben seiner Werke' (Beethoven and the editions of his works), a valuable essay dealing with the bibliography of Beethoven, and one that is in itself a lesson in the art of history-writing by the 'philological criticism' method. I have cited these three studies in the order in which they are given in the volume of collected essays—'Gesammelte Aufsätze über Musik von Otto Jahn' (Breitkopf & Härtel, 1867). To facilitate reference, I shall name the remaining essays as they succeed each other in this work. The first is an obituary article reprinted from the *Kieler Wochenblatt* (1841)—'Erinnerung an Georg Christian Apel,'—giving an account of the life and work of (according to Jahn) excellent organist and composer of church music. The essay gives us some idea of Jahn's own tastes in music; for we may consider it established that what he praises in others is what he approves himself, and what he condemns is surely a fault of which he would not himself be guilty: admiring a healthy, virile tone in music, Jahn abhorred artificiality and striving after effect, disliking too great austerity as much as licence in the opposite direction. The second essay deals with Mendelssohn's 'St. Paul' and is reprinted from Jahn's 'Ueber F. Mendelssohn Bartholdy's Oratorium Paulus,' which appeared as a 'Gelegenheitsschrift' (A writing for a particular occasion) in 1842 (Kiel). As an introduction to the subject treated, the author goes through a comparative history of the oratorio and the methods employed in this form of composition by the greatest composers of

* The name of a Düsseldorf Artists' Association.

sacred music. Then follows a detailed account of Mendelssohn's work, and a more valuable analytical study of it could scarcely be imagined or wished for. Admittedly written to serve as explanatory guide to the performance of the oratorio in Kiel, this brochure is again the reflection of Jahn's own taste. He criticises comparatively the treatment of the subject, and praises the dramatic intensity of the work and the fitness of the music to the sense of the words. Very similar in treatment to this last-named essay was the one, 'Ueber Felix Mendelssohn Bartholdy's Oratorium Elias' ('Elijah'), written for the *Allgemeine Musik-Zeitung* (1848, pp. 113 *et seq.*, and 137 *et seq.*). Jahn shows in his very opening words that he was a true admirer of Mendelssohn. Comparing 'Elijah' with 'St. Paul,' he says: "'St. Paul,' by its interpretation and treatment, marked a decided advance in sacred music, and greatly influenced similar endeavours of our own times. Those who expect that 'Elijah' should open yet another new region will be disappointed. Indeed, we are not justified in expecting it. But if we ask whether we see the master continuing in fresh and healthy vigour, with the same fine sense of the noble and the true, I can reply with a decided 'Yes.' When I review this oratorio in its entirety, I cannot find any sign of deterioration.' Yet he sees weaknesses in the Mendelssohnian armour, and expresses himself in the words 'gewahren wir . . . allerdings auch die Schwächen seiner Manier' (we perceive the weaknesses of his style). Here, as in the other essays, there is much that belongs to the realms of musical history and aesthetics. The question as to whether an oratorio can be truly dramatic is gone into, and answered in the negative: 'The oratorio is not capable of a truly dramatic development. What one generally designates as dramatic representation is not that at all in the real sense of the words, but rather only characteristic representation.' Jahn, in spite of the fact that he 'found no deterioration' in 'Elijah,' is nevertheless far severer in his criticism than he was in the case of 'St. Paul'; and upon the æsthetic points on which he differed from the composer he sought to justify his divergent opinion.

Two essays of a polemical nature on Wagner's 'Tannhäuser' and 'Lohengrin' appeared in the *Grenzboten* (1853, I., pp. 327 *et seq.*, and 1854, I., pp. 81 *et seq.* respectively). The first is a rather severe criticism of the poetry and the music, and their fitness to one another. To an extent the review is just, and Jahn, although very decided where literary purity is concerned, could be candid, unbiased, and sympathetic. The 'Tannhäuser' essay is, in the first place, a psychological study of the hero; his moods and motives are discussed, and the appropriateness of the music used to convey these to the audience questioned. In the very long article on 'Lohengrin' Jahn is still more emphatically critical of the Wagnerian methods; but however much we may disagree with his views on Wagner's works to-day, we are forced to admire the purity of his artistic outlook and admit the truth of much that he says. Similarly controversial are the two essays contained in the *Grenzboten* for 1853 (IV., pp. 121 *et seq.*, and IV., pp. 481 *et seq.*), entitled respectively 'Die Verdamnis des Faust von Hector Berlioz,' and 'Hector Berlioz in Leipzig.' What Jahn thought of Berlioz and his music is unmistakably shown in the sentences that open the later article: "'When I hear music by Mozart," says Hector Berlioz in the *Journal des Débats*, "I am obsessed by a little nightmare, and when I hear music by Haydn, I am always worried by a big nightmare." The indisposition felt by the hearers of the music of Berlioz has not yet received a name, but it cannot fail to put in an appearance.'

There are, in truth, moments in Berlioz that Jahn can find it possible to admire, but taken as a whole the paragraph quoted gives the right key to the impression that the Berlioz music left on the worshipper of Mozart and Haydn.

Two fine accounts of the thirty-third and thirty-fourth Lower Rhine Musical Festivals were printed in the *Grenzboten* for 1855 (III., pp. 1 *et seq.*) and 1856 (II., pp. 481 *et seq.*), the former containing a very eulogistic account of the vocal art of Jenny Goldschmidt-Lind. A short article used in the *Allgemeine* (1863, pp. 171 *et seq.*), entitled 'Mozart-Paralipomenon,' completes the collection of essays published by Breitkopf & Härtel in 1867. As its name suggests, this article deals with a matter generally overlooked—the experiences of Mozart and his pupil Frau Hofdemel, the details of which were communicated to Jahn by his friend Carl Czerny, who, by the way, afforded the former much assistance in the collection of the Beethoven data.

Jahn's activity as a musical editor was confined to the publication of a version for the pianoforte of 'Fidelio.' As a composer he is seen in thirty-two genial songs which were published by Breitkopf & Härtel. The true spirit of artistry that pervades these compositions shows how thorough a musician he was, and how well adapted to judge the music of others. It is a thousand pities that such a man should have died at the comparatively early age of fifty-six, leaving the musical world the poorer by the works he had contemplated, and which he was prevented by death from completing.

THEATRE MUSIC AND MUSICIANS.

A tour of the theatres in that part of London known as the 'West End,' for the sole purpose of hearing the orchestras in the various establishments, would be found to be a very interesting occupation for the many musical people who believe that the theatre orchestra is a 'scratch' affair, and that the music played is of a 'cheap' type.

Very few theatres possess no orchestra, but there are two at the present time—the Kingsway and the Savoy. Mr. Granville Barker controls both of these 'houses,' and this brilliant man seems to have an objection to a band of music in the house of drama. Probably he thinks it foolish to spend money upon an orchestra that ninety per cent. of the audience do not appreciate—or, rather, show their appreciation by keeping up a continuous chattering during the whole time the music is being played. It is most deplorable that even in these days playgoers do not listen to the *entire* music—which, more often than not, is quite good. However, it is to be hoped that one day the patrons of our theatres will realise that the orchestra is employed to play for their benefit and enjoyment.

At the theatres where musical comedy is the attraction, the band is, of course, part of the 'show' itself, and beyond saying that the orchestras as found at Daly's, the Gaiety, and the like houses are excellent, it is not proposed to dwell longer upon this particular class of band or music, as it is the orchestra and music, in the theatre where both are regarded as a 'side line,' that are to be dealt with here.

The orchestra at His Majesty's easily takes the first place among any of those of our theatres. This large combination is most ably conducted by Mr. Adolph Schmid, a very talented musician. Music always plays an important part in all of Sir Herbert Tree's magnificent productions, and many native composers have been commissioned at various times to write incidental music of quite a pretentious nature to plays presented at this

famous house. Drury Lane can also boast of a first-rate orchestra, conducted by the popular 'Jimmy' Glover, and at Christmastide, when the annual pantomime is in full swing, the big band is heard at its best, and Mr. Glover is revealed in his element. He is a genius in the art of arranging music for his forces, and his overture, founded upon the popular light music of the year, is usually brimful of exceedingly smart burlesques upon the styles of famous composers. The Haymarket Theatre orchestra is a most admirable institution, directed by Mr. Norman O'Neill, the well-known composer and one of the prominent members of the younger school of British music. Here the band consists of wood-wind, trumpets, and strings, and is what may be called a Bach orchestra. The programmes presented consist chiefly of classical music, but music of our own day and nation is by no means neglected. Many managers would do well to copy the Haymarket in the matter of their band, which is so special a feature of this house. At the New Theatre we find one of the more usual type of theatre orchestra, consisting of wood-wind, strings, and pianoforte. Mr. Albert Cazabon, the musical director, has a capital repertoire of pieces quite suited to his small organization. He also includes violin solos at most performances, upon which instrument he is a capable player.

Some years back, Miss Lena Ashwell managed the Kingsway Theatre, and during the time of her control she endeavoured to give pleasure to her patrons by having a short concert of chamber-music before the play of the evening. An excellent string quartet and a pianist were the performers, and they were provided with places upon the stage. The experiment was, however, not very successful; the music played was too serious for the audience, and they did not appreciate it at all. No one seems to have followed Miss Ashwell's excellent example; but of course it is almost futile to expect anyone to do so.

So much for the theatres of drama; now the theatres of varieties command our attention.

Most of the music-halls in Central London possess splendid orchestras that play really good music. The most famous of them is that at the Palace Theatre, so skilfully conducted by Mr. Hermann Finck. It consists of between forty and fifty performers, and the *ensemble* is most beautiful. The Coliseum has a fine band, of about the same size as that at the Palace, conducted by Mr. Alfred Dove. An admirable performance of three numbers from Tchaikovsky's 'Casse Noisette' Suite was to be heard here a few weeks ago, but much of the fine detail of this music was lost in the huge auditorium. Certainly a larger orchestra could be employed here with advantage. Mr. Cuthbert Clarke directs a very efficient band at the Empire. Mr. Clarke is also a talented composer of the lighter kind of music, such as forms one of the ingredients of the ballets and *revues* for which this Leicester Square house is famous.

To those who have their eyes and ears open it must be realised that the orchestra is quite an important feature of the music-halls, but it could (and should) be made more so. The masses go to the 'halls' for recreation, and if it is impossible to educate them to appreciate real music in the ordinary way, we must do it through their recreation. Soon may it be when we shall have our music-hall orchestras playing classical music, such a performance being made a 'star' turn of the entertainment. The populace, as a whole, badly want to be trained to admire art in all its branches, and it is possible for the music-halls of to-day to do a great deal for the salvation of England in this respect.

In conclusion, it must be obvious that the orchestra in both the home of drama and the home of variety has great possibilities which in the latter place are being allowed to grow, while in the former they are severely stunted by the indifference shown by the playgoer,—who ought to know better.

WALTER WEAVER-YEOMANS.

Church and Organ Music.

AN EARLY METRICAL PSALTER.

By JAMES E. MATTHEW.

It is rather remarkable that while the curious little book 'Souter Liedekens' is known to musical bibliographers if only from its quaint title, no description of it is to be found either in Grove, or in the excellent 'Dictionary of Hymnology' of Dr. Julian. It has equally escaped notice in Eitner's useful *Quellen Lexicon*, nor is any English description of the work known to the present writer. Many interesting details will be found in Goovaerts' 'Typographie Musicale dans les Pays-Bas' (Antwerp, 1880), as well as in Vander Straeten's 'La Musique aux Pays-Bas' (Brussels, 1867), but it is to Dr. Scheurleer that we are indebted for the first exhaustive description. Although the work seems to have been received at once with enthusiasm, if we may judge from the number of editions through which it passed, and the length of time through which it retained its popularity, it is one of considerable rarity, especially in the earlier editions. By the kindness of Mr. Alfred H. Littleton, the writer has been enabled to make a careful and leisurely examination of a perfect and excellent copy, which is in an enviable state of preservation.

The title of the work, which is in the Flemish language, is as follows:

Souter Liedekens Ghemaect ter eeren
Gods, | op alle die Psalmen vā David : tot
Stichtinghe | en een gheestelijcke
Vermakinghe von allen Christē Menschē
Coloss. int iij Capit. Leert ende
Vermaect u salven met psalmen eude
Lof saughem den Heere in uwer herten.
Gheprent Thantwerpen i' op die Lombaerde Vest
tegen die gulden hant over, By my Symon
Cock, Anno M.CCCCC eude XL den xij in
Junio.

Cum gratia et Privilegio.

Which may be translated:

The Psalter set in little songs to the glory
of God, of all the Psalms of David, for the
edification and spiritual delight of all
Christian men.

Coloss. chap. iii. Admonishing one another
in psalms and hymns and spiritual songs,
singing with grace in your hearts.

Printed at Antwerp on the Lombard rampart, at the
'Sign of the Golden Hand,' by one Symon Cock in
the year 1540, on the 12th June.

Symon Cock, the printer of the above volume, established himself at first in partnership with Gerard Nicolaus, or Claes, and afterwards, from the year 1539, carried on business alone. In 1539 he obtained from the Emperor Charles V. the privilege, for a period of six years, of printing works with musical notes. This privilege was granted on September 15. On the 28th of the same month he brought out his first book containing music, 'Een devoot en profitelyck boeckken, inhondende veel gheestelijke Liedekens,' and this without doubt is the first musical work printed in the

Netherlands. The book is one of exceptional rarity. A copy in the library of the late E. de Coussemaker, to whom all musical antiquaries are so deeply indebted, was sold for 520f., and would now probably fetch double that price. It is doubtful if any copy is to be found in this country, but we have to thank Dr. Scheurleer, of whom the writer has already spoken, for a reprint of the work, with elucidations, unfortunately in the Dutch language, with which one is hardly ashamed to confess unfamiliarity.

The date of this book is 1539, and it has been claimed for it, by Goovaerts and others, that it is an earlier and less complete edition of the 'Souter Liedekens.' That is not the case. It has this in common with the latter work, that it is an early example of a determination not to allow 'the devil to have all the good tunes.' It contains 259 hymns or sacred songs, arranged in groups under the heading of the music of the tune appropriate to the particular metre. The Psalms appear to have no place in the work, and although most of the music is secular in origin, some recognised sacred melodies, such as 'Pange lingua,' find a place.

It will have been noticed that while the privilege is granted on September 15, the book was produced on the 28th of the same month, *i.e.*, only thirteen days later. This was obviously not sufficient time in those days to set up and pass through the press a book of this size, especially when it is remembered that in the use of music type the office had its experience to learn; and moreover the only method of printing then known involved the necessity of passing the whole work twice through the press. One may fairly suppose, therefore, that Cock was sufficiently certain of his position to justify him in getting the work well in hand while the negotiation was in progress. However this may have been, on June 12 of the following year he was ready with his second musical venture, when the subject of this article, 'Souter Liedekens'—The Psalter in little songs—appeared.

In the first place I will describe the little volume, which I do from Mr. Littleton's copy now before me. In size it is a small 8vo, 6½ by 4½ inches, and although re-bound, it is scarcely at all cut down. It is neither paged nor folioed, but the sheets, including the title, have signatures A to Z = 23 sheets, or 368 pages. Gothic letter is used throughout, and it is printed in red and black, the former of an excellent colour, which is used for the headings of each page and of each psalm, as well as for the staves of the musical examples, upon which the notes are printed in black. This of course involves two printings, for at that time, and for long after, no method had been contrived to overcome this necessity. It is a five-line staff, measuring 3/8 inch in depth; it will be seen, therefore, how small an error in 'registering' would effect a transposition, or at least create a fatal uncertainty, but I have been unable to detect any case of such difficulty. It would have been supposed that the setting of the staff would have been from a building up of 'printer's rule,' but this is not the case. It is composed of a series of blocks comprising the five lines, each 1/16th inch in length, joining so admirably that the break is scarcely discernible. Both the C and the G clefs are used, changing their position on the staff in order to retain the melody within it, and to avoid the use of ledger lines. It is the melody alone which is noted. The workmanship throughout is really excellent, and reflects the highest credit on Symon Cock and his assistants.

We now come to the contents of the book. The title, which has already been given, is printed in red and black, and is decorated with a wood block, somewhat rude in execution, representing King David

seated, playing on his harp, with three men at a short distance, possibly joining in the music. The title is followed by a 'prologue' or address of a religious character, and this is succeeded by a register of the names of the tunes and the Psalms to which they are adapted. This brings us to the principal contents of the work, which comprises the whole of the 150 Psalms in a metrical version in the Flemish language, each Psalm being preceded by its appropriate tune, the words of the first verse being printed immediately beneath the musical setting. The metrical version occupies the left side of the page, while to the right, in a smaller type, are added the words in the Latin of the Vulgate. In addition to the Psalms will be found metrical versions of certain passages of scripture, comprising Isaiah xii., The Thanksgiving of Hezekiah (Is. xxxviii.), The Song of Hannah (Samuel i.), The Song of Moses and the Children of Israel (Exodus xv.), The Prayer of Habakkuk (Hab. iii.), The Song of Moses (The horse and his rider) (Deut. xxxii.), The Song of the three Children (Benedicite), (Daniel iii., Apocrypha), the Magnificat and Nunc dimittis (Luke i. and ii.), together with the Lord's Prayer, Ave Maria, Apostles' Creed, and the Te Deum. Of these the Latin version is always given. A large proportion of the music is adapted to the popular songs of the day, the titles of which are in every case placed at the head of each Psalm, and are included in the table of which we have already spoken, with a reference to the number of the Psalms with which they will be found united. This table, which is printed in double columns, occupies eight of these columns, which I estimate to comprise about 165 tunes, several being assigned to Psalm cxviii. of the Vulgate, which is cxix. of our version. Most of these tunes are undoubtedly secular—for instance, we have melodies entitled 'Venus,' 'Juno,' 'Pallas,' while some few are French, for instance, 'D'ou vien cela,' 'J'ai mon cuer,' 'L'amour de moy,' and the still familiar 'Sur le pont d'Avignon.' On the other hand there are a few recognised church melodies, such as 'Conditor alme syderum.'

The first question one asks is, To whom were the inhabitants of the Netherlands indebted for this enormous output of verse?—for a translation of the whole of the Psalms is no light undertaking. Here the book itself gives us no clue whatever. M. Goovaerts states definitely that the author was Willem van Zuylen van Nieuvelt, as does also Dr. Scheurleer, but neither unfortunately gives us any authority whatever for the assertion, while Dr. Edmund Gosse, in his article on Dutch literature in the last edition of the 'Encyclopædia Britannica,' states that it is was 'dedicated to Willem van Zuylen, a Dutch nobleman by whose name it is generally known.' About the latter statement I am something more than in doubt, and certainly no trace of a dedication is to be found in the copy before us. I must admit that I am quite at a loss for any further clue for information on the point. As to the compiler of the music, Dr. Scheurleer suggests that it may have been Willem van Zuylen or even Symon Cock himself, but this appears to be but guesswork.

Symon Cock's Privilege for printing music was, as we have seen, granted on September 15, 1539, and it was registered in the 'Octroye' of His Majesty at Brussels on the 17th of the same month. The poet's labours must have been completed soon after that date, for on June 12 of the following year (1540) the printer was ready with his book complete. Its success appears to have been immediate. Edition succeeded edition with a rapidity truly remarkable. No less than nine with the imprint of Symon Cock have been catalogued by the very careful and accurate

Dr. Scheurleer, all of them distinguished by distinct but often minute variations both of the title and the text, but in every case sufficient to warrant the bibliographer in claiming each as a separate edition. But now comes the puzzle: each of these editions bears the same date, not merely the year 1540, but also the same actual day of the year—June 12! This is obviously impossible, and it is difficult to suggest any reason for such a course. It is not necessary to assume that the whole of the book was set up afresh for each edition, but the discrepancies are in many cases very remarkable. One example, for instance, is at hand. M. Goovaerts gives a photographic reproduction of the music to Psalm xxvi., occupying a single page. In Mr. Littleton's copy four lines occupy the lower part of leaf D 6 *recto*, the remainder the top of D 6 *verso*; while in addition to trifling differences in setting up the music, the Latin words are distinctly different both in setting up and in the relative positions they occupy. It should be mentioned that Dr. Scheurleer gives admirable photographic facsimiles in red and black of all the titles, the first four of which have certain small marks introduced, apparently for purposes of trade identification. There can be but little doubt that the order in which he has arranged them is correct. As stated, the title bears a wood-cut of King David. In title No. 2, the block already shows signs of a crack, and this develops rapidly in subsequent examples, till in No. 9 it extends entirely across the block. It seems absolutely impossible that the whole of these nine editions can have been called for in the year 1540, but it is difficult to suggest any reason to justify this seeming falsification of date, unless it was with the idea of claiming the protection of the Privilege when it had already come to an end.

This six years' Privilege expired in 1545. In that year there are somewhat hazy traces of an edition by another printer, which Dr. Scheurleer has not succeeded in running to earth, while in 1550 another seems to have appeared at Campen, also not seen by Dr. Scheurleer. In 1556-57 we break entirely fresh ground. The original work contained the melodies only. At that time the Flemish musician well known under the curious name of 'Clemens non papa,' issued a series of collections of sacred music by various composers, published at Antwerp by Tielman Susato. Among them was a selection from 'Souter Liedekens,' arranged for three voices, in separate parts, oblong 8vo. It may be added that a modern reprint of these may be found, in score, in vol. xi. of Commer's 'Collectio Operum Musicorum Batavorum.'

No good purpose would be served by giving details of all the editions subsequently printed, the last, which was the thirty-third, dating from Utrecht in the year 1613; but it should be pointed out that in 1559 Symon Cock re-issued it with a new block for the title. This is the fourteenth edition, and it was his last, as he died in August, 1562. The business seems to have been continued by his heirs, but however this may have been, in 1564 one Claes van den Woumere issued, also in Antwerp, a reprint, presenting on the title the original cracked block! Were the heirs sufficiently careless of Cock's reputation to allow it to come into the market instead of throwing it into the fire, or was Claes a workman of Cock's who had availed himself of his opportunities to 'convey' the block? This was the only work with musical notes which issued from his office, for in the following year he abandoned printing for the trade of bookbinding.

It has been shown that the claim of Cock's Boecklein of 1539 to be an earlier edition of 'Souter Liedekens' has been broken down. A second candidate for that honour is in our judgment equally unsustainable.

A single copy of 'Souter Liedekens' exists in a private collection at The Hague, with the date 1539. This copy has been carefully examined by Dr. Scheurleer, and he identifies it, on grounds which seem irrefutable, with the 1559 edition of S. Cock. The title carries the block first used by him in that edition. The text is absolutely identical, while his examination convinces him that the date on the title has been tampered with.

One other point of deep interest remains to be noticed. The tune set to Psalm xix. contains the germ of our 'Old Hundreth,' thus putting back the received date of this tune by several years. We believe that the late Major Crawford was the first to make this discovery, which proves his acquaintance with the work forming the subject of this article. It would be a great delight if one could have the opportunity of gathering together and comparing the whole of the earlier editions; but this is, of course, only a dream! Unfortunately, the British Museum gives us little help, for it possesses no edition earlier than 1561—*i.e.*, no example whatever printed by Cock.

Comparing this work with other metrical versions of the Psalms, it appears that the first *complete* Sternhold and Hopkins saw the light in 1551. Two years earlier (in 1549) Robert Crowley, Vicar of St. Giles's, Cripplegate, is said to have versified the whole of the Psalms, while Clément Marot's earliest attempts are dated 1539. We think, therefore, that we are justly entitled to claim 'Souter Liedekens' as the first to bring the work to completion, while the 'Boecklein' of 1539 undoubtedly remains the first example of the use of printed musical notes in the Netherlands.

ST. MICHAEL, CROOKED LANE, AND ITS ORGANS.

BY ANDREW FREEMAN.

When one reads of priceless national records—Magna Charta itself amongst them—being so little thought of that they could be crammed together in sacks and cast aside into a disused loft (and that not so long ago), it is not surprising that amongst the documents rescued from so ignominious a fate, and now safely stored in the Public Record Office in Chancery Lane, those bearing on musical subjects should be comparatively few in number. The wonder is that any should have survived at all. Perhaps those who knew of their existence thought they were not worth selling to the antiquaries of their day: they were obviously not clean enough for use as wrappers for butter or cheese. They might have been burned as useless litter; but, fortunately—there was the loft! From many a dusty parchment so saved a light is thrown down some forgotten court or alley off the main track of history, giving us a vivid, if transitory, glimpse of its householders and their petty cares and worries. To the parishioners of St. Michael, for instance, the possession of an organ, or rather of the wreck of one, was not even a matter of concern to themselves until the eagle eye and long arm of Laud made it so, greatly to their discomfort. Since they had an organ in their church, why was it not used? If it was out of order, why had it not been repaired? Let the parish see to it forthwith, or be prepared for the consequences. Such, one can see, was the command, stern and incisive. The reply, interesting, quaint, and (so far as it relates to the instrument itself) conclusive, follows:

St. Michael Crooked-lane.

The reasons why the Inhabitants and Parishioners are not able to sett up the Organs againe and the time since they were taken downe.

That the organs were never used in the church since Queene Maries dayes and when the roodlofte which was the place where they stood was taken downe they were also sett aside.

That they are soe old rotten and decayed that noe workeman can repaire them, there is only 37 old pipes worth 9^d a pound and all the rest not worth anything.

That whereas the inhabitants heretofore have in marchants, stockfishmongers and men of great estates, now for the most parte they are poore handycrafte tradesmen and not able to maintaine a paire of organs.

There was never noe land nor any maintenance given in our parishe for that use as wee understande Sr John Lambe was informed.

That consideringe that our Ordinary and necessary general collections such as must of necessity be collected as the shipp money, and for the maintenance of the poore and visited houses have been of late more than wee are well able to bare wee humbly desire Sr John Lambe not to put us to this charge but to dismissee the court of this busines that wee may bee no further troubled.

[On the back:]

Crooked-Lane reasons ag^t ye organs.

D. Nash [?]

March [?] 1637*

Stow, writing in 1598, calls St. Michael's a 'fair church,' and tells us that it had taken the place of an older building which was 'but a small and homely thing, standing upon part of that ground wherein now standeth the parsonage house.'

A new church, built by Wren in 1688 to replace the one destroyed by the Great Fire, was in its turn demolished in 1831 to make room for new approaches to London Bridge. In 'New Remarks of London,' collected by the Company of Parish Clerks in 1733, it is stated that this church had at that time no organ, the parishioners evidently being of the same mind as their predecessors of a century earlier. Later on, however, there was a change of opinion, for at the time the church was pulled down it contained an instrument of some kind, though nothing seems to be known concerning its contents.

Shrubsole's tune 'Miles Lane' was named after the Meeting House in Miles (i.e., Michael's) Lane, frequented by the composer. In 1671, when as yet few City churches had been rebuilt after the Fire, Charles II. ordered that certain places hitherto used as conventicles should henceforth be used as churches and served by orthodox ministers appointed by the Bishop of London. The Meeting House in Miles Lane was one of the selected buildings, being described on the list as a 'large room, with two galleries, and thirty-nine forms.' Like the old church, from which it took its name, and the last church, whose place it supplied for some seventeen years, all traces of this old Meeting House have long since disappeared. The Lane and the tune alone are left.

Sir John Lambe (c. 1566-1647), referred to in the document given above, was a zealous member of the High Commission Court, from 1629 until its abolition by the Long Parliament. He made himself very unpopular by his high-handed and vigorous prosecutions; and it is curious to find that one of the charges upon which he was ordered to appear before a Committee of the House of Commons, in 1640-41, was that he had compelled the parishioners of Waddesdon (Bucks) to maintain an organ and an organist at a cost of £15 a year.†

CONGREGATIONAL SINGING.

The twelfth annual general meeting of the Liverpool Church Choir Association was held on March 3 in the Town Hall, under the presidency of the Lord Mayor. The Bishop of Liverpool and Sir Edward Russell both referred to the ever-present difficulty of congregational singing, and, while recognising and welcoming the many good things accomplished by the Association for the improvement of choir singing, launched into the old controversy mentioned above. We wish it were possible to procure copies of an admirable article by the late Sir John Stainer which appeared in the *Globe* some years ago. But we almost fear even so strong a testimony would fail to convince them. When we are told by Sir Edward Russell that the *Te Deum* and the *Benedicite omnia opera* belong to the congregation, it will at once be evident that in some cases the subject may be given up as hopeless. The Bishop, while feeling that in cathedrals and the chief churches the finest musical services should be encouraged, was yet of opinion that in the ordinary churches congregational singing should be the rule. Sir John Stainer in the article to which we refer quite rightly urged that if a window should require decoration, or the walls of the church ornamentation by carving, the scheme of such work being entrusted to members of the congregation was no more likely to be artistically successful than were their weekly efforts in the musical rendering of the service. We recently had the privilege of attending a service in a Royal Chapel, and the performances of a lady in the congregation, not only in the hymns but in the psalms and canticles also, were anything but edifying. The chief features were a dreadful voice and an astonishing lack of musical knowledge. It will be urged that she was giving her best. But this is just where art steps in, and it is strange that of all the arts employed in Divine worship, music is the only one which is not safeguarded from mutilation.

Such a performance as we have noted gives offence to many. We shall always agree that the hymns are the people's own, and no doubt in the general effect the raucous and untrained voice is rendered in some degree harmless. The cultivation of the Christian spirit of humility and self-abnegation would seem a more suitable attitude in many cases. There are doubtless examples of churches whose choirs endeavour to emulate the style of the Cathedral Service, and though such an ideal is far from unworthy, they often fail to produce such an effect as would have been theirs by more modest effort.

Sir Edward Russell laid down that certain people were irritated by a musical service. We say, let them curb their irritation, remembering that many find music uplifting and exceedingly helpful to devotion. We have little patience with their attitude, and trust that our organists and choir-masters will remain undaunted by such criticisms, and continue in their praiseworthy efforts to make the music of the Church Service as artistically beautiful as should be every other adjunct to worship.

A largely-attended meeting was held on February 21 at St. William's College, York, to consider the presentation of a testimonial to Mr. T. Tertius Noble on his retirement from the post of organist of York Minster. His Grace The Archbishop of Canterbury presided, and in an eloquent speech paid a high tribute to Mr. Noble's work in York and the neighbourhood. Others present included the Dean of York, the Lord Bishop of Sheffield, Canon Watson, &c. Enthusiastic speeches were made by the Dean and by Sir William Worsley, Bart., and on the motion of the Dean the following resolution was unanimously carried: 'That a public testimonial be presented to Mr. T. T. Noble on his leaving York for America, in recognition of his great services to music during his fifteen years' residence in the city.' A large and representative general committee was formed, which included the Archbishop, the Dean, and a host of well-known residents. The executive committee is headed by the Dean, the names having been submitted by Mr. Jalland and seconded by Councillor K. E. T. Wilkinson.

A Walcker divided organ has been placed by Messrs. Murdoch, Murdoch & Co. in the Catholic Church, Bedford. It is fitted with Walcker's latest action, rocking stop tablets, and several other unique features.

* State Papers Domestic: Car. I.: Vol. 351, No. 102.

† The Dictionary of National Biography, from which these particulars of Sir John Lambe are taken, makes it *two* organs, but this is obviously a misreading of the term *pair of organs*.

An exceptionally interesting scheme of music was again drawn up for the Holy Week Services at Westminster Cathedral. Tallis, Byrd, Shepherd, Tye, Whyte, and other English composers were largely drawn upon, and of course Palestrina, Allegri and Di Lasso. The whole of Tallis's Lamentations were included. The greater part of the music was English. Over twenty of the pieces were understood to be given for the first time since the Reformation. The whole programme was a further example of Dr. R. R. Terry's unique enthusiasm, knowledge, and energy in this field.

In view of the recent appearance in these columns of articles on Sigfrid Karg-Elert, the well-known composer for the organ, by Dr. Eaglefield Hull, it is interesting to note that Dr. Hull gave a recital of Karg-Elert's works at the Royal Academy of Music on February 26. The programme was as follows:

Chaconne and Chorale in B flat minor.
Choral Preludes:—*'O Haupt voll Blut und Wunden.'*
'Aus meines Herzens Grunde.'
'Näher, mein Gott, zu Dir!'

Variations from the Passacaglia in E flat minor.

'Drei Pastelle,' No. 1.

'Clair de Lune.'

Improvisation in E.

Bourrée et Musette.

Fantasia and Fugue in D major, Op. 39.

The recital was preceded by a short account of the composer and his works.

The trustees of Wilson College, Pa., U.S.A., have unanimously decided to accept the specifications and plans of Dr. Orlando A. Mansfield, the professor of music, for a concert organ of four manuals and fifty stops, and have appointed a committee to confer with Dr. Mansfield and to proceed with the erection of the new instrument forthwith. The cost, in addition to the incorporation of the present instrument, to be not less than £1,000.

On February 25, the degree of Doctor of Music was conferred upon Mr. E. H. Thorne, the organist of St. Anne's, Soho, by the Archbishop of Canterbury.

Mr. F. B. Kiddle has resigned the post of organist at Marylebone Parish Church.

SPECIAL SERVICES.

A selection of numbers from the settings by Rossini and Dvorák of the 'Stabat Mater' was given under the direction of Mr. Herbert Hodge at St. Mary-le-Strand, on February 26. The vocalists were Miss Maude Willby, Miss Rosina Baker, and Messrs. Ernest Stépan and Graham Smart.

On February 26 a performance of Dvorák's 'Stabat Mater' (English adaptation) was given at the Bethlehem Congregational Church, Rhosllanerchrugog, North Wales, by the Bethlehem United Choral Society conducted by Mr. Dan Roberts. The principals were Madame Laura Evans-Williams, Miss Lilian G. Rickard, Mr. John Roberts, and Mr. Herbert Brown. Dr. Caradog Roberts presided at the organ. The performance was followed by a miscellaneous programme.

A performance of the Passion music from Handel's 'Messiah' was given in February by the Avon Vale Musical Society. Bath Abbey was chosen for the occasion, and under such conditions the necessary atmosphere was assured, and an excellent performance obtained. The soloists were Miss Winifred Bowden Smith, Countess Valda Gleichen, and Mr. J. P. Prior. The orchestra, of which Mrs. Fortlage was leader, numbered thirty-two, and Mr. A. E. New played the organ. Mr. J. S. Liddle was the conductor.

Mauder's 'Olivet to Calvary' was given in St. Mary's Church, Loughton, on March 3, by the Loughton Choral Society, under the direction of Mr. Henry Riding, with Mr. E. C. Nunn as organist.

On Sunday evening, March 9, Cuthbert Nunn's cantata 'Everyman' was given by the choir before a large congregation at Woodford Parish Church. The composer presided at the organ, and Mr. John W. Cox, the organist and choirmaster, conducted.

A praiseworthy performance of Dvorák's 'Stabat Mater' was given at St. John's Church, Upper St. Leonards, on March 12, by the choir, assisted by the Musical Society and an orchestra of local players. Mr. Leonard O'Connor (the organist) conducted, and Mr. T. S. Guyer (of Bexhill Parish Church) accompanied at the organ.

Brahms's 'Requiem' was given (with orchestral accompaniment) as a Lenten service at Chichester Cathedral on March 13, under Mr. F. J. W. Crowe's direction. The singing was as usual of high quality, and an impressive interpretation resulted. Mr. Reginald Stewart and chorists sang the solo parts.

S. B. Leonard, a youth at Allhallows' School, Honiton, has just won in open competition the organ scholarship at Merton College, Oxford. He has been a pupil of Mr. John E. Campbell, the music-master at Allhallows' School, for the past three-and-a-half years. As Mr. Leonard is only seventeen years of age much may be expected of him, and his career will be watched with interest.

At a meeting of the Glasgow Society of Organists held on March 15, Dr. Shinn gave a lecture on 'Ear-training and its relation to other matters of musical education.'

ORGAN RECITALS.

Dr. Caradog Roberts, Welsh Congregational Chapel, Porth—Fantasia in E flat, *Saint-Saëns*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Air with variations in A, *Hesse*.

Mr. Hugh Ware, St. Saviour's, Croydon—Epilogue, *Haily Willan*.

Mr. Allan Brown, Wesleyan Church, Gillingham—Fugue in C minor, *Julius Reubke*.

Mr. Arthur Shirley, St. Saviour's Church, Riga—Fugue in G, *Krebs*.

Mr. Gay Michell, St. James's, Tunbridge Wells—Marche Religieuse, *Gulmanti*.

Mr. A. E. Jones, Bolton Town Hall—Introduction, Theme, and Variations, *W. Faulkes*.

Mr. Nelson V. Edwards, First Presbyterian Church, Londonderry—Grand Solemn March, *Smart*.

Mr. James Tomlinson, Public Hall, Preston—Improvisation in G, *W. G. Alcock*.

Mr. W. J. Lancaster, Parish Church, Bolton—Introduction to 'The Seven Last Words,' *Haydn*.

Mr. W. Ratcliffe, St. James's Church, Hampton Hill—Méditation-Élégie, *Borowski*.

Mr. H. T. Gilberthorpe, St. James's Church, Hampton Hill—Sonata (in the style of Handel), *Walstenholme*.

Mr. Albert Orton, Walton Parish Church, Liverpool—The 'Storm' Fantasia, *Lemmens*.

Mr. Walter Jones, Primrose Hill Church, Northampton—First Sonata, *Mendelssohn*.

Dr. L. A. Hamand, Malvern Priory Church—Sonata in E flat minor, *Rheinberger*.

Mr. C. E. B. Dobson, Nottingham Central Mission—Nachspiel, *T. Tertius Noble*.

Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Triumphal March, *Lemmens*.

Miss E. P. Coxeter, St. Magnus', London Bridge—Sonata in D, *Mendelssohn*.

Mr. W. W. Starmer, St. James's, Tunbridge Wells—'In Paradisum,' *Dubois*.

Mr. W. Lynnwood Farnam, Christ Church Cathedral, Montreal—Sonata in C sharp minor, *Basil Harwood*.

Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Choral No. 2, in B minor, *Frank*.

Mr. W. A. Roberts, Wepre Presbyterian Church—Air and Variations in A minor, *Faulkes*.

Mr. Richard Tattersall, University of Toronto—'Clair de Lune,' *Karg-Elert*.

Mr. William Biller, Christ Church, Liscard—'Passacaglia,' *John E. West*.

Dr. Arthur Pollitt, Oswestry Parish Church—Choral Prelude, 'Schmücke dich, O liebe Seele,' *Back*.
 Mr. Sidney A. Court, St. George's Hall, Old Kent Road—Elegy in G and Andantino in D flat, *Lennare*.
 Mr. W. J. Stobart, Wesleyan Church, Redcar—Offertoire in D flat, *Salomé*.

APPOINTMENTS.

Mr. J. W. Coleman, organist and choirmaster of St. Margaret's, Leytonstone, N.E.
 Master Frank Crane, leading boy, Lichfield Cathedral.
 Mr. Arthur Vould, organist and choirmaster of St. Giles's Church, Shrewsbury.

Reviews.

Dictionary of Organs and Organists. Edited by Frederick W. Thomsby.

[H. Logan & Co., Bournemouth.]

This book, admirable in many ways, deals with questions interesting to organists and those best described as 'organists.' It includes a brief history of the organ and an excellent article on organ-cases. The rather delicate subject of the relation of organists and clergy is treated in a manner helpful to all (and there are unfortunately many) who may have occasion to examine their position in this respect. We only hope some such agreement as is recommended may be regularly adopted, though there is much to be done before a wholly satisfactory solution of the problem is reached.

The articles on choir-training, and the position of the organist in the Church of Scotland, are of interest, and the matter relating to organ-building and builders of New York City will be found profitable. The accounts of London and Provincial organs, though many of little or no interest are included, make attractive reading to the enthusiast on such matters. The short sketch of French historical organs is also worthy of mention.

In the publishers' Introduction we read that the addendum to the book gives 'brief biographies of the leading organists throughout the country.' It is also hoped 'that the public appreciates the comprehensiveness and reliability of the publication. . . . We do not know whether the publishers are possessed of a strong sense of humour, but if not they can surely only plead ignorance when we point out the omission (in 'The Organists' Who's Who') of such names as Sir Walter Parratt, Dr. Walter Alcock, Mr. Charles Macpherson, Dr. Walford Davies, Dr. C. H. Lloyd, Mr. Alfred Hollins, Dr. Huntley, Dr. Harding, Dr. E. H. Thorne, Dr. Mann, Dr. Pyne, Dr. Naylor, Dr. Charles Wood, Dr. Buck, Dr. Brewer, &c. We have here the Master of the King's Music, who plays the organ at Windsor Castle, there is the organist who played the organ at the Coronation of King Edward VII. and King George V., the organist of the Temple Church, the sub-organist of St. Paul's Cathedral, and there are Cathedral and ex-Cathedral organists, and many others whose names are equally well known wherever Church and organ music are understood.

Album of Selected Pieces by William Byrd. Edited by Granville Bantock.

[Novello & Co., Ltd.]

The revival of interest in, and knowledge of, the English composers of the Great Period is a welcome sign of our own increasing musical consciousness in the present day. Byrd, Gibbons, Bull, Farnaby, and the rest, form a group whose work was unsurpassed in their own day, and which by no means deserves the comparative neglect into which it has fallen, and this series of Albums should do much to restore to them their due fame. Their music has been somewhat difficult of access; the FitzWilliam Virginal Book is large and expensive, and the notation is unfamiliar and frequently puzzling to the untrained eye. In the present series the notation is modernized; a representative selection of pieces is given, together with a biographical sketch, and notes on the various pieces included, so that the public at large may readily form a fair idea of the writers thus republished.

William Byrd (*circa* 1542-1622) was regarded in his own day as foremost in his profession, and the cheque-book of the Chapel Royal (of which he was a member), in recording his death, speaks of him as 'Father of Musick.' Being a Catholic, he suffered some inconveniences in consequence under Elizabeth and James I., though he was so valuable that he was spared serious persecution. His church music was mostly written to Latin and adapted to English words. As a madrigal writer he was not, perhaps, so successful, his nature being rather serious for this lighter style. There are over seventy of his pieces in the FitzWilliam Virginal Book (1608-16), besides those in other collections.

The selection in this Album is a good and representative one. Of the two Preludes, the one here given is certainly the more interesting. A remarkable piece is the 'Bells,' on a ground-bass, C, D, as in 'Sumer is icumen in.' A jig, a galliard, and a Miserere follow, the last being the polyphonic treatment of a chant. Next come some variations on the tune of 'O mistress mine,' as sung at the production of 'Twelfth night,' about 1600. There are also some interesting variations on the tune of the old ballad, 'The carman's whistle.' 'The woods so wild,' too, has really some atmosphere, and, as Professor Bantock says, 'realises to some extent the poetry of the subject.' Altogether the Album is a welcome addition to our available stock of the literature of the period.

John Field: sein Leben und seine Werke. By Heinrich Dessauer.

[Langensalze: Hermann Beyer & Sohn.]

Of course, as is well known, the name of John Field is imperishably associated with the Nocturne, and yet, save for Liszt's Preface, no attempt at a monograph on the inventor of this delightful art form has as yet been presented to the public. Herr Heinrich Dessauer now comes forward to supply this desideratum, and his monograph (in German) was accepted as a dissertation for the degree of Doctor of Philosophy at the University of Leipzig.

The present work runs to 118 pages, and shows a tolerable acquaintance with the biography of Field from 1807 till his death in 1837, but evidently Herr Dessauer has not kept himself up to date in his account of the early struggles of this gifted Irish composer. In consequence of this non-acquaintance with recently-published material, Herr Dessauer simply repeats the old error of assuming that Field only began his musical career in London in 1794. The fact is that John Field of Dublin made his debut in his native city at a Rotunda concert given by Giordani on March 24, 1792, when he performed a Concerto by Krumpoltz. His second appearance was also in Dublin, in conjunction with Madame Gautherot (the famous lady violinist) on April 4, 1792, when he played a new Concerto by Giordani. He again appeared at a third Dublin concert on April 14. His London debut was not till May, 1794, under the auspices of Clementi, and on February 7, 1799, he appeared at the King's Theatre, Haymarket, as composer of a Concerto for the pianoforte.

Perhaps the most interesting portion of Dessauer's monograph is the section showing the indebtedness of Chopin to Field, and he prints extracts in parallel columns which prove that the borrowings are more than accidental.

In addition, there is a section on portraits of Field, and also a very good bibliography. It is interesting to add that the centenary of the Nocturne will be due in 1914.

Folk-songs of England. Edited by Cecil J. Sharp.

Book IV. Folk-songs from various Countries. Collected by Cecil J. Sharp.

Book V. Folk-songs from Sussex. Collected by W. Percy Merrick.

[Novello & Co., Ltd.]

Mr. Cecil J. Sharp continues his self-imposed labours as a collector and editor of English Folk-song. The result of his most recent labours in this direction is seen in Books IV. and V. of 'Folk-songs of England.'

Book IV. contains songs collected in Worcestershire, Warwickshire, Oxfordshire, Gloucestershire, Berkshire, Devonshire, and Cambridge—in all, twenty-two items. It must not be supposed that the songs and tunes are peculiar

to these counties, but they have been collected in the places indicated. The first song, 'Bold Nelson's praise,' is undoubtedly a fine ballad, but the tune is a thinly-disguised variant of O'Carolan's 'Princess Royal,' one of the most popular melodies of the great Irish harper and composer. Several of the other items are capital specimens of folk-ballads, and will be very welcome to those who wish for variety in folk-song recitals.

Book V. contains fifteen songs and tunes collected ten years ago by Mr. W. Percy Merrick, all obtained from one singer, a farmer from Sussex. The pianoforte accompaniments are by R. Vaughan Williams, save that to No. 15, which is by Mr. Albert Robins. 'The pretty Ploughboy' is a pleasing version of 'Down at the bottom of the sea.' It is strange that Mr. Sharp did not recognise 'Captain Grant' as a well-known Anglo-Irish ballad. In order to give it a local colour, 'Edinburgh Jail' is substituted for Maryborough, the actual place of detention of the renowned Irish highwayman, Jeremiah Grant, who was hanged at Maryborough, Queen's County, on August 12, 1816. The tune is Irish, and it has been printed by Petrie and Joyce. A variant of it is known as 'The Inniskillen Dragoon.' The tune of 'The maid of Islington' is a debased form of the melody of 'The Baily's daughter of Islington' from 'The Jovial Crew,' in 1731. 'The Isle of France' is an Anglo-Irish ballad set to a 17th-century Irish tune. On the whole Book V. is a most interesting collection.

BOOKS RECEIVED.

Opera and Drama. By Richard Wagner. Translated by Edwin Evans, senr. Two volumes. Pp. xxxii. + 732. Price 10s. (London: W. Reeves.)

Medieval Musical Relics of Denmark. By Angul Hammerich. Translated from Danish by Margaret Williams Hamerik. Pp. viii. + 124. (Leipzig: Breitkopf and Härtel.)

The University of Liverpool Students' Song-Book. New and enlarged edition. Pp. viii. + 307. Price 2s. 6d. (The University Press of Liverpool.)

Self-help in Voice-Production. By Addison. Pp. 16. Price 1s. (London: C. Tate, Aldwych.)

Correspondence.

THE PEDAL ORGAN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—No one can be more interested than myself in any question which relates to the improvement of the Pedal organ, but is not Dr. Froggatt inclined to confuse the term 'bass' with that of 'double bass'? Surely the whole question may be reasonably determined by a reference to the orchestra. The bass and double-bass of the strings are respectively the 'cello' and the 'double-bass'; of the other families, the bassoon and its double; trombone and contrabass-trombone. A bass-flute and a double-bass clarinet have also been evolved, and signs are not wanting to show that every family will soon be divided into four different sizes, as are the strings. But the point is that these double-basses are not 'continuations' of their respective basses, but that they are of bigger scale, and possess a certain weight and distinctive quality of their own.

Violins (first and second), violas, 'cellos: three different scales. On a keyed instrument we have to give up this scaling and consequent distinctive quality of tone in different parts of the gamut on any one clavier. A rank of pipes (five octaves or thereabouts) virtually consists of one violin, viola, or 'cello, flute, oboe, or what not, of extended compass. As a consequence, crossing of parts is not so effective as is the case where a *band*—whether of voices, strings, or wind—is concerned.

The Pedal clavier is the recognised means for doubling the various basses, and also for making the tone of the basses more distinctive by means of separate 8-feet ranks distinct from those on the manuals. The manual claviers then supply trebles, altos, tenors, and basses, though the actual bass part is more often than not played through the Pedal clavier by means of couplers.

Theoretically and logically, Dr. Froggatt may be right in contending that anything on the Pedal beyond 'continuations' is superfluous. But if so, may it not with equal reason be urged that the 'double-bass' of the orchestra be reduced in size, and its scale be made proportionate to and a continuation of the violoncello; in short, that it be turned into a 'double 'cello' with the same quality and weight of tone as that of the 'cello?

Where space and funds are limited, 'continuations' of manual basses are preferable to no double basses at all, and I will go so far as to say that in the case of certain delicate qualities of tone and also in the case of secondary ranks there is little or no reason for ever making double basses from independent ranks. But I doubt whether the ear would ever become reconciled to the total exclusion of the 'double bass' or of independent 16-feet 'opens' of wood and of metal.

In this country organs containing both independent and several continued ranks in the shape of double basses are perhaps few and far between; consequently, Sir, if Lieutenant-Colonel Dixon and Dr. Froggatt would care for further practical experiment, I shall have much pleasure in affording them the opportunity of confirming or modifying their views. I can offer seven 'continuations,' three of which are unenclosed, and two independent ranks, all serving as double basses; also one independent rank, itself derived from a double bass. One or two other experiments bearing on this subject are available, but are more easily shown than described. The instrument is only a three-decker, but it is easily possible to realise the composer's exact intentions in the 'Festal March' to which Dr. Froggatt alludes.

The Rev. J. Lawrence would seem to imply that the stop 'Night Horn' is not to be found in this country. There is a 'Cor de Nuit' in the organs at Westminster Abbey and at St. Mary's, Beverley, and I think elsewhere—but this is by the way.

Would the magnificence of any well-known and really fine instrument in or out of London be improved in ensemble if every manual rank were continued down one octave, and all independent double bass ranks removed? Would there not be some loss in weight and grandeur and in 'point'—this last in the upper octave and a half of the Pedal compass?—I am, Sir, Your obedient Servant,

K. G. BURNS.

THE PASSION CHORALE.

In reference to the discussion, printed in our March issue, between 'Z' and Mr. Ernest Newman's to Bach's use of the 'Passion Chorale,' Mr. Henry Davey writes:

'The tune known in England as the "Passion Chorale" belongs to "Herzlich that mich Verlangen," a hymn expressing the desire for Death, the gate of heaven. Bach used the tune rather often, and by altering the melody and varying the treatment, made it serve the most opposite purposes. At the end of Cantata 161 it becomes a song of triumph, and still more exultingly so at the end of the "Christmas Oratorio" (1734). In the "St. Matthew" Passion (1729) it had been used to the Passion Chorale "O Haupt voll Blut und Wunden" (Nos. 21, 23, 63, and 72—the last with material alterations in the melody); and also to the devotional hymn "Befiehl Du meine Wege" (No. 53). It is also used in several cantatas and various hymns. Its appearance could hardly have suggested Passion-music to a Leipzig audience in 1734, especially as "a certain incomparable Passion" was found too dramatic and secular for the church. There is no evidence that Bach's "St. Matthew" Passion was performed between 1729 and its retouching in 1740, and one must regret that Spitta and others have given currency to the fancy that some allusion to the "St. Matthew" Passion was understood in the "Christmas Oratorio." The tune "Herzlich that mich Verlangen" is directed to be sung to nearly thirty different hymns in Schemelli's Gesangbuch, which was edited by Bach.

'The following works will repay examination by Bach students, even if they know little German:

'Vopelius: Gesangbuch (1682).—This was the official Leipzig hymn-book, and contains also the plain-song for Liturgies, Passions, &c.

'Schemelli (1736).—This contains the words of nearly a thousand hymns, with a few new tunes by Bach.

'Scriber (?) : New Leipziger Gesangbuch in Geistliches Haus-Opfer (1724) and Neue Sammlung (1745).—A large collection of hymns, with devotional works by Scriber. The tune to be used is generally named. All these may be seen in the British Museum—Vopelius and Schemelli in the musical section, Scriber in the general library.'

WAGNER AND SUPER-WAGNER.

Mr. Ernest Newman writes :

I gather from a letter in your last month's number that Mr. Frederick Corder is once more seriously disturbed as to the trend of things musical. As far as my recent observation of Mr. Corder goes, he seems to spend his spare time standing in the middle of the high road of music, waving his arms and shouting 'No thoroughfare' at the top of his voice, and looking astonished and annoyed when busy people who are going somewhere refuse to stop. It is the old, old story: none of us must see further down the road than Mr. Corder—as soon as *his* breath gives out, all the rest of us must stop running.

Really, Mr. Corder is the most naïf controversialist I have ever met with. His methods of quasi-argument are positively touching in their simplicity. Note how easily he wipes Scriabine's 'Prometheus' off the slate. If a Haydn symphony is music, he says, then 'Prometheus' is not, 'for you cannot name a point in which the two styles are not absolutely contradictory.' 'If a man,' Mr. Corder continues, 'says he admires Buccioli or Severini, and also Raphael and Michael Angelo, I say,—well, Mr. Corder's breath fails him and he cannot say anything. The charm of this method is that it reduces everything to a sort of self-evident equation :

Scriabine : Haydn :: Buccioli : Raphael.

All the reader has to do is to assume, with Mr. Corder, that there cannot be the least question as to the later Scriabine being merely a musical Buccioli,—which is the very thing to be proved. Like other conjurers, Mr. Corder gets his funny little rabbit out of the hat only because he put it there first. If we profess ourselves dissatisfied with this martial-law-and-no-dam-nonsense method of settling an artistic question, we have to face the grave fact—Mr. Corder himself assures us of the gravity of it—that we are differing from Mr. Corder on a matter on which it is simply incredible that he should be wrong. He pooh-poohs certain modern views on Bach that do not appeal to him. It is true that these views are held by many very distinguished students of Bach ; but this does not weigh with the ruthless Mr. Corder. When he reads these views, he says sadly, but yet with a touch of Roman fortitude in his grief, 'it makes me wonder whether my life's experience of music has all been thrown away.' Surely that settles it : if we have to choose between a mere gang of fellows like Pirro and Schweizer and Wolfram and the sad possibility that Mr. Corder stands not where he did, who with a heart in his breast could falter in his choice ?

As regards the article of mine that ostensibly called forth Mr. Corder's letter, I need not say much more than that I am not, as he appears to think, the only person in the world who believes that music may before long attempt to build up a quasi-dramatic world of its own without the aid of words and action—or at all events of so many words and so much action as Wagner found it necessary to use. I see from a newspaper report that Stravinsky has recently expressed a similar opinion ; and within the last few days I have found a form of the kind I have outlined hinted at in the concluding volume of M. Romain Rolland's 'Jean Christophe.' But I will not argue the point again here, if for no other reason than that Mr. Corder has plainly only half-understood it. Certain other things, I am afraid, he does not even half-understand, as when he sneers at me for speaking of music expressing 'soul states'—an expression, as it happens, that I derived from Wagner.

But if there is nothing in Mr. Corder's letter that can strictly be said to bear on the argument I submitted last month, there is a good deal of amusement to be had from watching the workings of Mr. Corder's mind. Here he is

again at his naïf old dodge of setting up a scarecrow of his own, calling it by the name of his opponent, demolishing it to his heart's content, and then crowing with lusty self-approbation over the supposed demise of his opponent. He pretends, for example, that I 'really believe that music can exist as such without intellectual support,—that it is a state, a mood, an epileptic seizure—a trance.' Of course I never said anything of the sort. I have always urged that a great deal of music has what we may roughly call an intellectual support,—that is to say, it is not merely beautiful pattern-weaving. What I was driving at in the sentence that Mr. Corder so grievously misunderstands was that this intellectual support might be given in other ways than the often cumbrous way of the opera. This was the point of the whole article. Mr. Corder has either not read the article or not understood it.

Not liking my notion of a form of music that shall eliminate as many of the external unessentials or semi-essentials as possible, Mr. Corder characteristically attempts to discredit it by a breathless series of grotesque analogies. My new form of art would be a tart all jam and no pastry, an umbrella without a stick, and so on. I really wish some first-year student of logic would get hold of Mr. Corder, give him five minutes' talking-to, and demonstrate to him once for all that you cannot dispose of an argument by fastening absurd pseudo-analogies upon it. The fact that you cannot have an umbrella without a stick does not at all prove that you cannot have dramatic music with less waste matter in it than a good many operas have at present. Mr. Corder has apparently forgotten the existence of a certain composer named Beethoven, who managed to build up very impressive pictures of human hearts at war with themselves and with fate, and all without words or action. I venture to suggest that now that music has won a new power of expression and a new logic of form through Wagner and Strauss and others, the same kind of thing can be done in a slightly different way and on a bigger scale. After all, what will it be but a further pursuit of the line that Wagner took ? When Mr. Corder sneers at me for wishing to free music, as far as possible, from verbal and other padding, has he forgotten that this was Wagner's own avowed ideal ? Has he forgotten how Wagner plumed himself on having, as he thought, achieved this ideal in 'Tristan,' after many years of floundering ? Why should we not dream of a still further concentration of the dramatic 'stuff' that music is to use as its core ? (Mr. Corder, in his usual hurry and with his usual naïveté, imagines that I am predicting or advocating a more simple music in the future ! It is merely another proof of his failure to understand what we must be charitable enough to assume he has read.)

Mr. Corder's hasty verbalisations—I can hardly call them arguments—land him at one point in a position that may be a little dangerous for him. He actually lays it down that 'so long as we are human' we cannot have 'an opera without padding.' I should like to have Wagner's opinion on that dictum. Anyhow, here we have a professor of composition blandly making terms with padding,—a thing no teacher of composition should ever do. If we can be sure of any æsthetic proposition it is this,—that the aim of the musician should be to weed out of his work every bar that is not related with the most organic necessity to everything that comes before and after it. Does Mr. Corder really teach composition upon the easy-going principle he has here laid down ? If so, I am sorry for his pupils. But I fancy the truth is simply that here, as elsewhere, his pen has outrun his discretion.

But perhaps I am taking Mr. Corder's verbal catherine wheels too seriously. I have a lurking suspicion that the whole letter was really written simply to bring in that joke at the finish about 'The Importance of being Ernest.'

The joke is quite a good one, even though it has been made many times before. (I think my wife was the first to make it.) Still, though I am constrained, in the interests of historical truth, to point out that Mr. Corder's little sally is not original, I hope he won't be discouraged. He may do better next time. We mustn't lose heart. *Sursus Corder.*

While I am on the subject, perhaps I may be allowed to say a word in reply to one or two other critics of my article, who have also misunderstood certain parts of it. A writer in the *Yorkshire Observer*, for example, urges against me in all gravity (1) that Strauss has written five operas in

twelve years, and (2) that the theatre-going public likes plot, stage action, and so on. I cannot dispute either statement. But then I never denied that some operas are excellent things, and never predicted that the present form of opera would disappear. I expressly pointed out that the term 'drama' was elastic enough to cover works so diverse in form and spirit as those of Æschylus, Calderon, Shakespeare, Galsworthy, Maeterlinck, Shaw, and Yeats. 'Dramatic music' is also comprehensive enough to include other forms and expressions besides those of the present opera; and in urging that these other forms might be allowed admittance I never contended that opera would, should or could be kicked out. There will always be a certain number of people who will prefer opera to any other form of music precisely because of the amount of padding in it; the intellectual strain of listening is less. But surely it is permissible for those who can do without padding in music to desire a musical-dramatic art in which neither the composer's nor the hearer's time shall be frittered away on so many things that do not matter.

And, as one critic pointed out, there will always be subjects that simply could *not* be expressed in any other form than that of opera,—the 'Meistersinger,' for example. But I should have thought this fact so obvious that no one could assume any writer to have overlooked it.

Obituary.

We regret also to announce the following deaths:

PROFESSOR FELIX DRAESEKE, who passed away at Dresden on February 26, after a short illness. Born in Coburg on October 7, 1835, he studied first in Leipzig and afterwards with Liszt at Weimar. He settled in Dresden in 1876, where until recently he held a professorship in composition, at the Conservatoire. In company with Hans von Bülow, Joachim Raff, Peter Cornelius, and others, he was among the first to uphold the 'music of the future.' He was himself a prolific composer of a certain austere individuality and great technical powers. His works include three great symphonies, five operas, symphonic-poems, concertos, chamber-music, pianoforte pieces, songs, &c. His gifts were perhaps displayed at their best in his big choral works—the Mass in F sharp minor and his chef-d'œuvre the 'Christus-mysterium,' a cycle of four big oratorios.

ROBERT HILTON, who was a lay-vicar at Westminster Abbey from 1871 to 1911. He was born at Preston in 1840. In his prime he was in great request at oratorio concerts, but later in life he preferred to confine his energies to the service music at the Abbey and to the meetings of the Abbey Glee Club, the Noblemen and Gentlemen's Glee Club, the London Glee and Madrigal Union, the Round, Catch, and Canon Club, and the City Glee Club. He possessed a fine, massive voice of exceptional profundity, and his appearance was dignified. We gave a portrait of the deceased in our February issue this year, in connection with a presentation made to him on his retirement from the Abbey Glee Club.

FRANCIS KORBAY, the well-known and greatly-esteemed Hungarian musician, suddenly, on March 9. He resided in London for many years up to the time of his death. In our next issue we shall give a sketch of his interesting career, and a portrait.

NAPOLEONE ZARDO, a well-known baritone and teacher of singing, born at Crespano in 1858. He was appointed a professor at the Guildhall School of Music in 1906. His opera 'La Vedova Scaltra' was produced in Italy in 1909.

FANNY PUZZI, born in 1834, long known and respected in musical and social London as an organizer of concerts. Her 'Matinées' were until recently a regular feature of the concert season.

On February 4, 1913, at Campden Hill, Kensington, ELIZA, widow of the late THOMAS IONS, Mus. Doc. Oxon., formerly of Newcastle-on-Tyne, aged ninety-eight.

FREDERICK BOWMAN, M.A., organist of Jesus College, Cambridge, died January 28, 1913, aged fifty-four years.

We regret that owing to the early date of going to Press, necessitated by the Easter Holidays, we can only record the deaths of Mr. John Thomas and Herr Erich Wolff. Full reference will be made in the May issue.

DR. E. W. NAYLOR'S 'PAX DEI' AT CAMBRIDGE.

[FROM A CORRESPONDENT.]

An event which was of special interest to the musical world of Cambridge occurred on February 27 last—namely, the performance of Dr. Naylor's new setting of the 'Requiem,' under the title of 'Pax Dei.' Those who have followed Dr. Naylor's musical career were prepared for a truly scholarly—not to be confounded with 'scholastic'—work, and one possessing melodic charm; but that he should have shown such command and incisive vigour as characterized much of the new work was perhaps not quite so much expected, except by those familiar with some of his less-known compositions. 'Pax Dei' is striking and impressive almost all through. A besetting fault of much 'cantata' work of the present day lies in the occurrence of many dull moments which, unfortunately, often become minutes. This cannot be charged to Dr. Naylor's composition. Perhaps one might select as the most pleasing the charming setting of the 'Recordare' for soprano solo, the final number 'Libera me' (which is very impressive), and the completely satisfactory setting of the Offertorium and Hostias, which opens with a singularly arresting phrase, dignified and impressive, and works up to a strong and virile fugue exposition at 'Quam olim Abraham.' The chorus-work is very effective, though possibly rather exacting in places. It is, however, so interesting as to claim the enthusiasm of any well-disposed body of singers. Dr. Naylor has (apparently of set purpose) avoided to a large extent repetition of words or lengthening of phrases: the natural rise and fall of the concepts of the poem are so sudden and dramatic that in the process of following out this line of action it results that the climaxes appear to follow on one another too rapidly and closely. The mind has not time to recover its equipoise after one climax, fine though it may be, before another has to be faced; this leads to some want of balance and restfulness. Probably it is unavoidable under the scheme of interpretation adopted, and might be softened down at later performances. Dr. Naylor's work also exemplifies (to however small a degree) a curious point of artistic psychology. One often finds a composer has a sudden and brief lapse of critical faculty, resulting in the interpolation of commonplace in the midst of otherwise good work. A striking example is the last movement of César Franck's Pianoforte and Violin sonata, where the banality of the Coda to the last movement almost destroys the work: there are quartets by the great masters in which one movement is so impossible as almost to prevent performance of the whole. From this charge Dr. Naylor (in common with many whom he would reverence) is not wholly exempt. It may be mentioned that the work was done in English: a probable reason is that Verdi's 'Requiem' was recently performed at Cambridge in Latin. The translation is by the author, and is of quite extraordinary merit.

A work of such general excellence and strength should soon be heard by larger audiences. It is well worthy the attention of one of the London or large Northern choral Societies.

The performance was a worthy one: the soloists, Madame Gleeson-White, Miss Grainger Kerr, Mr. Maurice D'Oisy, and Mr. Charles Knowles, are to be congratulated on a very fine reading of their parts.

The 'Requiem' was followed by a performance of the third Act of 'Tannhäuser.'

The 'Universal Music and Dramatic Directory,' which is the English edition of the 'Annuaire des Artistes,' has been issued for 1913 by Messrs. E. Risacher, Paris. Its thousand pages (147 of which are devoted to England) are a prodigious example of industry in collecting a vast amount of information. The English editor is Mr. H. Bonnaire, 20, High Holborn.

Prevent us, O Lord.

ANTHEM FOR TENOR (OR SOPRANO) SOLO AND CHORUS.

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Andante. SOLO. *mp* *with fervour.*

Andante e legato. Pre - vent . . us, O

mp *Sic.* *dim.* *p* *mp*

Ped.

Lord, pre - vent us, O Lord, in all, . . in all our

do - ings with Thy . . most gra - - cious fa - - vour, and

cres. *dim.* *p* *cres.*

poco cres.

fur - ther us, fur - ther us with Thy con - tin - u - al help, and fur - ther us,

mf *Gt.*

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fur-ther us with Thy con - tin - u - al help, with Thy con - tin - u - al

f *rit. e dim.*

f *rit. e dim.*

Ped.

a tempo. *mp* CHORUS.

Pre - vent us, O Lord, pre - vent us, O Lord, in

mp

Pre - vent us, O Lord, pre - vent us, O Lord, in

a tempo. *mp* CHORUS.

help. Pre - vent us, O Lord, pre - vent us, O Lord, in

mp

Pre - vent us, O Lord, . . pre - vent us, O Lord, in

Accompaniment ad lib.

p a tempo. *mp*

cres.

all, . . in all our do - ings with Thy . . most gra - cious

cres.

all, in all our do - ings with Thy . . most gra - cious

cres.

all, . . in all . . our do - ings with Thy . . most gra - cious

cres.

all, in all our do - ings with Thy . . most gra - cious

cres.

p *poco cres.*

fa - - - - - your, and fur - ther us, fur - ther us with Thy con - tin - u - al

p *poco cres.*

fa - - - - - your, and fur - ther us, fur - ther us with Thy con - tin - u - al

p *poco cres.*

fa - - - - - your, and fur - ther us, fur - ther us with Thy con - tin - u - al

p *poco cres.*

fa - - - - - your, and fur - ther us, fur - ther us with Thy con - tin - u - al

help, and fur - ther us, fur - ther us with Thy con - tin - u - al help, with

help, and fur - ther us, fur - ther us with Thy con - tin - u - al help, with

help, and fur - ther us, fur - ther us with Thy con - tin - u - al help, with

help, and fur - ther us, fur - ther us with Thy con - tin - u - al help, with

rit. e dim. *a tempo.* *Più mosso.*

Thy con - tin - u - al help.

rit. e dim. *a tempo.*

Thy con - tin - u - al help.

rit. e dim. *a tempo.* *Solo.* *mf*

Thy con - tin - u - al help; that in all our works, in

rit. e dim. *a tempo.*

Thy con - tin - u - al help.

rit. e dim. *a tempo.* *mf Sw.*

cres.

all . . our works be - gun, con - tin - ued, and

end - ed in Thee, we may glo - ri - fy, may glo - ri - fy Thy

f

dim. *poco rit.* *a tempo.* *mf*

ho - - ly . . Name, Thy ho - - ly Name, and

dim. *poco rit.* *p a tempo.*

fi - nal - ly by Thy mer - cy ob - tain ev - er - last - ing life, . . by Thy

mf Gt. *colla voce.* *p Sw.*

cres.

mer - cy ob - tain, ob - tain ev - er - last - ing life, ev - er - last - - ing

cres.

a tempo. **CHORUS.** *mf*

and fi - nal-ly by Thy mer - cy ob - tain ev - er - last - ing

a tempo. *mf*

and fi - nal-ly by Thy mer - cy ob - tain . . ev - er - last - ing

a tempo. **CHORUS.** *mf*

life, and fi - nal-ly by Thy mer - cy ob - tain ev - er - last - ing

a tempo. *mf*

and fi - nal-ly by Thy mer - cy ob - tain ev - er - last - ing

a tempo. *mf* *Gt.*

Ped.

life, . . . ev - er - last - ing life; . . . through Je - sus

life, . . . ev - er - last - ing life; . . . through Je - sus

life, . . . ev - er - last - ing life; . . . through Je - sus

life, . . . ev - er - last - ing life; . . . through Je - sus

f *dim. mf*

senza Ped.

Christ, through Je - sus Christ . . . our Lord . . .

Christ, through Je - sus Christ . . . our Lord . . .

Christ, through Je - - - sus Christ our Lord. . .

Christ, through Je - sus Christ . . . our Lord. . .

f *ten.* *rit. e cres.* *p*

f *ten.* *rit. e cres.* *p*

f *ten.* *rit. e cres.* *p*

f *ten.* *rit. e cres.* *p*

f *ten.* *p* *rit. e cres.*

Ped.

A . . . men, . . . A . . . men.

A . . . men, . . . A . . . men.

A . . . men, . . . A . . . men.

A . . . men, . . . A . . . men.

mf *f a tempo.* *rit.* *pp*

mf *f a tempo.* *rit.* *pp*

mf *f a tempo.* *rit.* *pp*

mf *f a tempo.* *p rit.* *pp*

mf *f a tempo.* *p rit.* *pp*

London Concerts.

ROYAL CHORAL SOCIETY.

The annual performance of Elgar's 'The dream of Gerontius' was given at the Albert Hall on March 6, by the Royal Choral Society, under the direction of Sir Frederick Bridge. The choral singing was on the Society's customary level. It was, however, the presence of Miss Mariel Foster as exponent of the music of the Angel that was most memorable. Miss Foster created the part, and still stands alone in it, just as Mr. Gervase Elwes, whose singing further distinguished the occasion, stands alone in the part of Gerontius. The music of the Priest and the Angel of the Agony was interpreted by Mr. Dalton Baker. The audience was very large, and further proof was thus given of the established popularity of the work.

LONDON SYMPHONY ORCHESTRA.

The centre of interest in the concert of the London Symphony Orchestra at Queen's Hall, on March 10, was Tchaikovsky's 'Symphonie Pathétique,' in which M. Sazonoff, the conductor of the evening, is well known to excel. The performance was musical and romantic or exciting as the occasion demanded, and the work exercised all its old grip on the public mind. A favourable impression was created by M. Glazounow's Symphonic-poem 'Spring,' which was given for the first time in London. It has the composer's characteristic refinement of texture and felicity of idea. There was no soloist at the concert, the remainder of the programme consisting of Vivaldi's A minor Concerto for strings and the Overtures to Wagner's 'Rienzi' and Smetana's 'The bartered bride.'

QUEEN'S HALL SYMPHONY CONCERTS.

The great attraction of the programme of the concert given on March 1 was the revival of the 'Symphonica Domestica' (Strauss). It was performed with the meticulous care that distinguishes all Sir Henry Wood's productions, but it cannot be said to have created a deep or favourable impression. Of course, there are beauties and novelties and splendour of orchestration, yet these alone, however they dazzle, do not give complete satisfaction. Another attraction was the playing of Busoni in Liszt's Concerto No. 2, in A, and the 'Rhapsodie Espagnole' (Liszt-Busoni), Balfour Gardiner's 'Shepherd Fennell's Dance,' and the 'Flying Dutchman' Overture.

At the concert on March 15 the Symphony was Beethoven's 'Eroica,' which was finely and individually interpreted under Sir Henry Wood's direction. Mozart's Masonic Funeral Music and Strauss's 'Don Juan' were other conspicuous features of the programme, and M. Jacques Thibaud gave refined readings of Mendelssohn's Violin concerto and of Bach's Concerto in E major for violin, organ, and strings.

THE ROYAL PHILHARMONIC SOCIETY.

The last concert of the season, which took place on March 13, was notable in that the programme consisted of two Symphonies written with choral Finales—Scriabine's first and Beethoven's ninth. Unfortunately, circumstances compelled the omission of Scriabine's Finale, and probably led judgment astray on the work as a whole. The four instrumental movements that were played seemed—to up-to-date ears—unambitious, designed merely to charm and not to stir the senses. Their melodic interest and beauty of texture were always enjoyable; perhaps the fifth movement would have added a more weighty attraction. Beethoven's Choral Symphony was effectively done under the direction of M. Sazonoff, the conductor of the evening. The London Choral Society carried out an ungrateful task with enthusiasm and considerable ease. Miss Perceval Allen, Miss Edna Thornton, Mr. Morgan Kingston, and Mr. Harry Dearth were the soloists.

FREDERICK DELIUS'S 'A MASS OF LIFE.'

The extraordinary energy and enterprise of Mr. Thomas Beecham were never better exemplified than when on March 10, immediately after the close of his arduous opera season, he brought forward once more Delius's cantata 'A Mass of Life' at Covent Garden Theatre. The North Staffordshire District Choral Society, trained by Mr. Whitaker, of Blackpool fame, supplied the choir. The soloists were Madame Gura-Hummel, Miss Doris Woodall, Mr. Frederick Blamey, and Mr. Charles W. Clark. To us, at least, the performance was a very impressive one,

although it was not perfect. The work is extraordinarily difficult, especially for the singers, and its methods of treatment of the choir are strange. But the beauty, sincerity, dignity, and great originality of the music were, to us, an almost constant fascination. All the soloists were competent, but a special word of praise is due to Mr. Clark, who had the most arduous task. The choir, although sometimes hesitant in attack, sang with that rare and peculiarly attractive beauty of tone that has always distinguished the singing-folk of Hanley.

THE BALFOUR GARDINER CONCERTS (QUEEN'S HALL).

At the second concert of this series, given on February 25, the programme was a varied one. A revised version of 'The shepherd,' a Phantasy Prelude by W. H. Bell, was the first item. It was effectively played under Mr. Gardiner. 'The mystic trumpeter,' for soprano solo and orchestra, composed by G. von Holst, was another quasi-novelty. This composer always displays fancy, but it cannot be said that in this long piece he is at his best. 'A Hill-song' for wood-wind, brass and percussion, served to show that Mr. Grainger is not quite so interesting when he composes as when he arranges. His 'Colonial song,' for soprano and tenor, was scarcely worthy the occasion. The two soloists sang throughout on the vowel 'aa'—a glorified Concone! Two songs by Quilter and three by Poldowski were welcome, and were finely sung by Mr. Elwes, and Mr. Norman O'Neill's Introduction, Mazurka, and Finale, Op. 43, was successfully performed under the direction of the composer. But by far the most striking feature of the concert was the fascinating 'Lebenstanz' by Delius. This was the first performance in England of a revised version of the work.

At the concert given on March 4 the 'Fantasia on Christmas Carols' for baritone solo, chorus, and orchestra, by Vaughan Williams, came first in the programme and created an excellent impression. Mr. Campbell McInnes was the soloist. 'Christmas Eve on the mountains,' an orchestral piece by Arnold Bax, was performed for the first time. It is well worthy the composer's growing reputation. Two folk-tune settings by Percy Grainger were pleasant, but scarcely striking items. The most important work in the programme was an Ode for chorus and orchestra, 'The cloud messenger' by Mr. von Holst. It took forty-two minutes to perform, and proved not to be particularly interesting. There are some fine climaxes, a female voice chorus to the words, 'Behold! the sacred city,' that has real beauty, but there is not sufficient continuous inspiration in the composition to maintain interest throughout. 'Gray Galloway,' for orchestra, by J. B. McEwen, was a welcome finale.

We must defer consideration of the last concert of the series until next month.

MR. HOLBROOKE'S ORCHESTRAL CONCERT.

An orchestral concert which formed part of Mr. Holbrooke's season's scheme was given at Queen's Hall on March 14. The following was the programme:

Marche Funèbre (from 'Apollo' Symphony).

Prelude to the drama 'Dylan' for orchestra.

Scena ... 'O wavering fires!'

Madame Jeanne Jomelli.

3rd and 4th Parts from a dramatic Symphony,

'Apollo and the Seaman' (Op. 51).

'Dance of Prince Prospero.'

Poem for orchestra ... 'Ulalume.'

Poem for orchestra and chorus ... 'Queen Mab.'

All the foregoing are compositions of Mr. Holbrooke. The only other composer represented was Mr. Cyril Scott, four songs by whom were finely sung by Madame Jomelli.

Notwithstanding an announcement that deadheads were not catered for, a respectable audience assembled to support the composer in his enterprise. It was a tribute to his powers that a 'one man' programme, lasting nearly three hours, held attention throughout. We cannot go into details here, especially as in our front article we give some general criticism of the composer's style and matter. On this occasion we were most struck by the Prelude to 'Dylan' and the 'Dance of Prince Prospero,' which exhibited Mr. Holbrooke at his best. The Edward Mason choir and the London Symphony Orchestra were the excellent resources brought to bear on this arduous programme, and Mr. Thomas Beecham and Mr. Holbrooke conducted.

THE EDWARD MASON CHOIR.

The most enterprising and altruistic concert of the season was given by this organization at Queen's Hall on February 27. The following was the programme:

- 'The skeleton in armour' ... Rutland Boughton.
- 'Villon' ... William Wallace.
- 'Hymns from the Rig Veda' (3rd set) ... Gustav von Holst.
- 'Byron' ... Joseph Holbrooke.
- 'The Banshee' ... Leo France.
- 'Three folk-music settings' ... Percy Grainger.
- 'News from Whydah' ... Balfour Gardiner.

* First time of performance.

Mr. Von Holst's new 'Rig Veda' music is a fitting sequel to the first and second sets, which have earned a well-deserved reputation. It is fancy-free, and yet well thought-out. The design of it for female voices with harp accompaniment does not promote variety, but Mr. Von Holst has made it a natural medium, and his independence of thought fully sustains the interest. 'The Banshee,' by Mr. France, is an earnest effort which betrays inexperience. Some of Mr. Grainger's new music, on the other hand, suffered from too much experience, as it tended towards mannerism. The 'Willow' song, given by Madame Ada Crossley, was, however, more pleasing. In all the music, both new and old, the Choir worked enthusiastically, its best asset being good tone. Its task was a big one, and few choirs could have tackled it so successfully. Mr. Edward Mason conducted with ability.

MR. DUNHILL'S CONCERTS.

The series of chamber-music concerts given by Mr. Thomas Dunhill at Steinway Hall on February 21, 28, and March 7, has done good service. Each occasion served to bring to light, or restore to the light, some eminently deserving British work. On February 21, a strong and scholarly Phantasy Quintet, by Mr. James Friskin, for pianoforte and strings, was given its first performance by the composer and the Grimson Quartet. It is music of classical build and almost of classical stature. It was, however, overshadowed in imaginative flight by Dr. Vaughan Williams's superb song-cycle, 'On Wenlock Edge,' a work that is almost unequalled among British works in musical expressiveness and colour. The second concert provided the first performance of a Sonata by Mr. Nicholas Gatty, for violin and pianoforte, the executants being Miss Jessie Grimson and Miss Florence Hanson. This composer-critic still preserves his ideal of refinement. The Sonata does not affect the grand manner, but aims, and arrives, at expressing with appropriate conciseness a group of excellent and easily intelligible ideas. The texture is always that of a thorough and conscientious musician. The concert on March 7 opened with a good performance, given by Miss Marjorie Hayward and Mr. John Ireland, of the latter's new Sonata for violin and pianoforte. Mr. Ireland writes on an ambitious plane, and with some justification. He thinks intellectually, and expresses himself with an admirable technique. Each one of the works above described deserves many re-hearings, and we look forward to this consummation. Other works too numerous to mention in detail, including attractive examples of Mr. Dunhill's own chamber-music, made up an excellent series of programmes.

At the orchestral concert given by the Royal College of Music on February 20, Dvorák's 'New World' Symphony and Saint-Saëns's Violoncello concerto in A minor, with Mr. Harold Muslin as soloist, were the chief works in the programme.

The Festival of the London Sunday School Choir at the Albert Hall, on February 22, was an immense success. The choir of 1,000 voices, under Mr. William Whiteman, sang exceptionally well, as did also Miss Ruth Vincent and Mr. Robert Radford. The orchestra, as usual, gave separate numbers under Mr. Wesley Hammet, and Mr. H. L. Balfour gave organ solos.

The first concert of the newly-formed Elizabethan Madrigal Society took place under Mr. Lionel Benson's direction at the Royal College of Music on February 27.

Dvorák's 'New World' Symphony was an excellent choice for the concluding concert of Miss Kimpton's Series for Young People, at Æolian Hall, on February 22. Mr. Stewart Macpherson gave an excellent address on the composer and the work. Mr. Paul Ludwig (violinello) and Mrs. Alfred Hobday (pianoforte) were the soloists of the occasion.

A concert at Æolian Hall, on February 24, illustrated the various and well-directed enthusiasm of the Society of Women Musicians. Female-voice part-music of diverse schools was sung by a small choir under the direction of Miss Emily Daymond, Mus.Doc. Mrs. Verne-Bredt's pianoforte Phantasy-trio and Movements from Glazounov's String quintet, Op. 39, were played attractively; Miss Maude Mellior (oboe) and Mr. Arthur Jones (harp) contributed; and songs by Miss Agnes Lambert were sung by Miss Evangeline Florence.

His Majesty The King was present at the smoking concert given by the Royal Amateur Orchestral Society at Queen's Hall on February 26. Sir Frederic Cowen and Mr. Arthur Payne were the conductors, Miss Ada Forrest and Mr. Julien Henry the soloists. The programme, which was miscellaneous and well selected, was heartily enjoyed by all present.

Mr. Holbrooke's second concert took place at Æolian Hall on February 28. His 'Phantasy String quartet' and Sextet for pianoforte and strings were admired by a large audience, and the remainder of the programme included vocal numbers given by Miss Olga Loewenthal and Mr. Frederick Blamey.

The excellent Wessely String Quartet gave a concert at Bechstein Hall on March 1, and upheld their reputation by their performances of Mozart's Quartet in E flat (K. 428), César Franck's Pianoforte quintet (with Miss Johanne Stockmarr), and Brahms's String sextet in G (with Mr. James Lockyer and Mr. C. A. Crabbe).

The performance of Bach's Mass in B minor, given by the Alexandra Palace Choral and Orchestral Society on March 1, was as usual one of fine sonority and breadth. Mr. Allen Gill's command over his forces was as firm and inspiring as ever. The solo parts were taken by Madame Gleeson-White, Miss Gertrude Lonsdale, Mr. Ivor Walters, and Mr. Joseph Farrington.

After the success of the performance of 'The Music Makers' given by the Oxford House Choral and Orchestral Society at Bethnal Green recently, it was natural that the work should have been chosen for the annual concert at Queen's Hall. This took place on March 3 in the presence of a large audience. Mr. Cuthbert Kelly again conducted a performance of great expressive depth, to which the refined solo singing of Miss Norah Dawney contributed. Orchestral numbers and folk-songs sung by the Excelsior Boys' Choir helped to make an interesting programme.

An admirable performance of Tchaikovsky's Trio in A minor was the feature of the concert of the London Trio at Æolian Hall on March 3. Miss Wynnefed Manby (vocalist) and members of the Trio gave solos.

One of Mr. Donald F. Tovey's 'Chelsea' concerts took place at Æolian Hall on March 5. Brahms's Pianoforte quartet in G minor and an Air and Variations in B flat for string quartet by Mr. Tovey were played by the Ackroyd String Quartet, and further interest was added by the singing of Dr. Henschel.

An earnest research into new musical possibilities is being made by Herr Zacharewitsch, who considers that music and philosophy can and should go hand in hand. To this end he has written a work for violin solo, strings, and pianoforte designed to accompany the recitation of pages from Tolstoy. This was performed at the composer's studio on March 6, and proved musically interesting, although it cannot be said to have furthered appreciation of the text. Several

performances were announced, each forming part of an attractive 'Concert Intime.' The reciter was Miss Saxby, the pianist Mr. Ioan Lloyd-Powell, and the violinist M. Zacharewitsch.

A Patron's Fund Concert was given at Bechstein Hall on March 7, when attention was chiefly drawn to the powers, not of composers, but of interpretative artists coming under the benefits of the Fund. Some new works, however, were heard. Songs by Malcolm Davidson were given by Miss Clara Serena, and a group by Miss Morfydd Owen were sung by the composer. String works by Mr. Philip Levine were played by the Kinze Quartet. The artists appearing in familiar music were Miss Lilian Stiles-Allen and Mr. Constantine Morris (vocalists), Miss Dorothy de Vin (violinist), and Mr. Arthur Alexander (pianist).

A Barns-Phillips concert, characterized by the usual high endeavour and attractiveness of programme, took place at Bechstein Hall on March 8.

The Smallwood-Metcalf Choir made two important additions to their repertory for the purposes of their concert at Queen's Hall on March 12. These were Mr. Granville Bantock's 'They that go down to the sea in ships' and Mr. Holbrooke's 'Footsteps of angels.' The programme also included, as usual, a selection of madrigals and other old music. The soloists of the occasion were Mr. W. H. Squire (violinist), and Miss Phyllis Finch and Mr. Roland Jackson (vocalists).

Miss Ada Thomas (pianist) and the Brodsky Quartet gave an interesting concert at Æolian Hall on March 12. The programme included Nováček's E flat Quartet and César Franck's Pianoforte quintet.

Misses Adila and Jelly von Arányi gave an admirable performance of Spohr's Duo for two violins in D minor as an opening to their concert at Æolian Hall on March 14. Songs were sung with refinement by Mr. Roland Jackson.

RECITALS.

Madame Nathalie Aktzery, a Russian soprano singer of great vocal charm and expressive power, gave a recital at Æolian Hall on February 20, in the course of which the whole development of French song was illustrated. A second recital, on March 6, similarly illustrated Russian song.

Miss Marian Jay, a violinist who excels in the older schools of violin music, was heard at Bechstein Hall on February 21 in a programme largely devoted to Bach. Beethoven's D minor Sonata was also admirably played. Miss Ada Thomas assisted at the pianoforte.

Mr. Egon Petri again revealed a wonderful technique and far-reaching powers of interpretation, when he gave a pianoforte recital at Bechstein Hall on February 22.

Messrs. Philip and Bewlay Cathie, violinist and pianist, introduced 'A poem of Spring,' by Mr. Ernest Austin, in giving their recital at Steinway Hall on February 26. It is imaginative and individual music.

Three attractive songs by Herr Weingartner were sung by Mr. Theo. Lierhammer in the course of his recital at Bechstein Hall on March 5. Miss Lily Fairney, also a vocalist, assisted, and was well received.

M. Busoni is supreme among pianists when he is able to identify music, such as Liszt's B minor Sonata, in which beauty is not uppermost, and in this way his recent recital of Liszt's music, referred to in our last issue, was more astonishing than the Chopin recital that he gave at Queen's Hall on March 12. Nevertheless his Chopin playing was extraordinarily fascinating, and its strength was always tempered to the right degree.

Recitals have also been given by Miss Onah Sumner (violin), Miss Rhoda Simpson (violin), Miss Leila Doubleday (violin), Madame Beatrice Langley (violin), Miss Rosina Beckmann (vocalist) and Mr. Philip Cathie (violinist), Madame Frickenhaus (pianist), Mr. Wilfrid Platt (vocalist), Miss Irene Scharrer (pianist), Miss Nicole Anckier (harpist), Mr. E. B. Appleyard (pianist), Miss Lottie Liess (vocalist),

Miss Catherine Rosser (vocalist), Mr. Howard-Jones (pianist), Mr. and Mrs. Alfred Hobday (violinist and pianist), Miss Florence Greenwood (pianist), Miss May Bartlett and Madame Marie Dockray (violinist and vocalist), Miss Monique Poole (violinist), Miss Eileen Craig (violinist), Miss Isolda Menges (violinist).

Suburban Concerts.

German's 'Merrie England' was given in concert form by the Bermondsey Settlement Choral and Orchestral Union on February 20, under the direction of Mr. E. Stanley Roper.

A highly-creditable performance of Elgar's 'The dream of Gerontius' was given on February 25 by the Twickenham Philharmonic Society, under the capable direction of Mr. Arthur Cowen. The tone of the choral singing was good in both quality and mass, and the expression adequate to the great demands made upon the choir. A capable semi-chorus of eight was obtained, and good orchestral assistance was given. The solo parts were taken by Miss Palgrave Turner, Mr. Alfred Heather, and Mr. Thorpe Bates. The concert opened with Schubert's 'Unfinished' Symphony.

Coleridge-Taylor's 'A tale of Old Japan' was creditably performed by the Dulwich Philharmonic Society, under Mr. Julius Harrison, at the Crystal Palace, on March 8. The solo parts were taken by Miss Esta d'Arco, Miss Gladys Palmer, Mr. Alfred Heather, and Mr. Julien Henry. Max Bruch's G minor Violin concerto was played by M. Anton Maaskoff. The interest of novelty was lent to the occasion by the first performance of a choral and orchestral setting of 'Young Lochinvar,' written by the prominent young Welsh musician, Mr. Cyril Jenkins. The subject is treated ably and with interesting musical ideas, and the writing—both choral and orchestral—shows considerable mastery.

The 'Lighthouse' P.S.A. Orchestra, Walthamstow, gave an excellent concert on March 10, under the direction of Mr. R. P. Mitchell. The programme included Schubert's 'Unfinished' Symphony, Weber's 'Euryanthe' Overture, Janfeldt's 'Preludium,' other instrumental works and solo numbers. The orchestra consists of nearly fifty members, all amateurs.

The 214th Smoking Concert of the South London Musical Club took place on Tuesday, March 11, at the Surrey Masonic Hall, Camberwell, the president, Mr. Frederick Henry, being in the chair. The bulk of the programme was (as usual) made up of choral numbers for men's voices, Grieg's 'Landerkennung' and three part-songs—composed for and dedicated to the South London Musical Club by F. Cunningham Woods—being the principal features. Mr. Woods, who was present, received an ovation at the conclusion of his two 'Songs of the Sea,' entitled 'A coarse morning,' and 'Wind and sea.' Under the inspiring beat of Mr. H. L. Balfour, the choir gave a good account of themselves in spite of a shortage of altos. The Club will hold its annual dinner at the Holborn Restaurant on Saturday, April 19, when Mr. William Johnson Galloway, hon. musical director of the Great Eastern Railway Musical Society, will take the chair.

Sir Edward Elgar's 'King Olaf' was performed by the Wimbledon Hill Choral Society on March 12, at the Lecture Hall. Miss Whitfield conducted. The voices were accompanied by a dozen strings, Madame Vaughan being at the pianoforte. Mrs. G. H. Todd, Mr. A. A. Pearson, and Mr. Humphrey Ryde were the soloists.

The Ealing Choral and Orchestral Society recently gave an Elgar concert, under the direction of Mr. Albert Thompson. The chief work selected was 'King Olaf,' which was finely performed by a choir and orchestra of 200. The orchestral numbers were the second 'Wand of youth' suite, the Prelude to the 'Dream of Gerontius,' and a Pomp and Circumstance March. Songs were given by Miss Carrie Lancelotti, Mr. Frank Mullings, and Mr. Herbert Heyner, who also took the solo parts in the cantata.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

A pianoforte recital was given by Mr. Herbert Parsons at the Queen's College on February 18, in place of the Catterall Chamber Concert, the principal feature of the programme being Liszt's Sonata in B minor. The pianist was in excellent form and never played better.

The evening following, the Birmingham Victoria Male Choir gave a miscellaneous concert in the Town Hall in aid of the Children's Hospital, but unfortunately the attendance was very poor, and it is doubtful if the charity will at all benefit by it. Under Mr. W. E. Robinson's direction the choir performed a number of part-songs with commendable tone-power, precision, and even-balance. Songs were contributed by Madame Laura Taylor and Mr. James Round, the only instrumental interludes being some violin solos played with brilliance by Mr. Arthur Hytch. The accompanist was Dr. Rowland Winn.

The Birmingham Festival Choral Society's third concert of the current series took place at the Town Hall on February 20, when Mozart's Requiem Mass and Bach's Christmas Oratorio, Parts 1 and 2, were performed under Dr. Sinclair's watchful direction, the principals who took part being Miss Ada Forrest, Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Robert Radford. The revival of these works was certainly of considerable interest, inasmuch as it is many years since they were given in Birmingham, and to many present they must have been novelties. The performance, especially of the Requiem, was certainly poignant and deeply emotional, the singing of the choir being characterized by great unanimity and beauty of tone as well as earnestness of purpose. The voices of the solo quartet blended admirably, and most adequate support was rendered in both works by Mr. C. W. Perkins, our city organist.

The Birmingham Choral and Orchestral Association's fine performance of Sir Edward Elgar's cantata 'King Olaf,' not given by this Society before, took place at the Town Hall on February 22, the work having been quite admirably prepared by Mr. Joseph H. Adams, who conducted. The whole cantata, which conveys a truly dramatic tone-picture of uncommon attractiveness, was followed by the large audience with keen interest, and, considering the difficulties, the interpretation was on the whole quite praiseworthy, and rarely has one heard here more beautiful singing in the unaccompanied chorus 'As torrents in summer.' Excellent service was rendered by the principal artists, Miss Euneta Truscott, Mr. Henry Turnpenney, and Mr. Thomas Howell. The second part of the programme was of a miscellaneous character, the novelty being Coleridge-Taylor's last orchestral composition, 'Dream Dances.'

A song recital was given in the Grosvenor Room, Grand Hotel, on February 24 by Madame Jessie Brett Young (*née* Hankinson), a pupil of Sir Henry Wood, assisted by Mr. Clarence Raybould at the pianoforte. The programme principally comprised German Lieder. Madame Brett Young's voice is a soprano of considerable volume, over which she has complete control, and she also possesses plenty of temperament.

The Birmingham Philharmonic Society's last concert of the series of four was given in the Town Hall on February 26, conducted by Mr. Landon Ronald. It was the best attended of the series, and one of the most enjoyable, although no novelty was forthcoming. The principal orchestral works were Beethoven's seventh Symphony and Elgar's 'Enigma' Variations, both given with exhilarating freshness. Mr. Percy Grainger delighted everyone with his performance of Grieg's Pianoforte concerto.

The Birmingham Choral Union's concert-performance of Edward German's opera 'Merrie England' attracted a large popular audience to the Town Hall on March 1. Mr. Richard Wassell, the new conductor, is making his personality strongly felt in the way he is training the choir and the way he directs the concerts, and certainly great things may be expected from him in the future, for he is an earnest and painstaking musician. The whole performance was bright and full of colour, and the principals too were quite good, comprising

Miss Eva Rich, Madame Marguerite Gell, Miss Cecilia Inniss, Mr. Sam Hemphall, and Mr. Sidney Stoddard.

At the last Harrison Concert, given in the Town Hall on March 3, the Queen's Hall Orchestra played under the direction of Sir Henry Wood, and the vocalist was Miss Maggie Teyte. An excellent popular concert was given by the Birmingham Symphony Orchestra at the Town Hall on March 8, under Mr. Julian Clifford's conductorship. The conductor also appeared as solo pianist, giving a fine and flawless performance of Saint-Saëns's fifth Concerto—one that is but rarely heard. Mr. Max Mossel's last concert of the season was given in the Grosvenor Room, Grand Hotel, on March 6. The novelty was Vögrich's symphonic composition, 'Memento Mori,' for violin and pianoforte, of which Mr. Max Mossel gave an expressive reading. The solo pianist was Miss Adela Verne, and the vocalist Madame Tilly Koenen. Mr. G. H. Manton was the accompanist.

BOURNEMOUTH.

Activity with respect to matters musical has by no means been arrested by the advent of the Lenten season; there has been no decrease in the number or quality of the concerts, and, in fact, the first week in March was one of the busiest we have experienced.

Capital orchestral playing and programmes of much intrinsic interest have marked the progress of the Symphony Concerts, but, with the exception of Glazounov's eighth Symphony, a very impressive and erudite work, we have not had any new compositions of much value. In addition to the Russian Symphony we have been favoured with two works in that form which represent absolutely conflicting ideals, namely, Berlioz's 'Harold in Italy' (solo viola, Mr. Mauritz Speelman, a member of the orchestra) and the third Symphony of Brahms; and on March 6, the Overture, Scherzo, and Finale by Schumann, which might almost be included among the above, was revived. Of compositions devised on a smaller scale, the most attractive were the three overtures, 'The Magic Flute,' 'In der Natur,' and 'Carneval,' by Mozart, Dvorák, and Glazounov, respectively. At the twenty-second concert of the series, Sir Alexander Mackenzie was present to conduct two of his compositions, and the soloists who have appeared include the names of Mr. Isadore Epstein (Beethoven's Pianoforte concerto in C minor), Miss Grace Triggs (Coleridge-Taylor's Violin concerto), Miss Tora Hwass (Tchaikovsky's Pianoforte concerto, No. 1), and the popular Bournemouth violinist, Mr. Charles Fletcher, who played the Tchaikovsky Concerto.

The Monday 'Pops' do not belie their title, the series being held in high esteem by regular attendants at the Winter Gardens. An exceptionally informing programme was drawn up for the nineteenth concert, the scheme dealing with the evolution of the concert overture, and the items being as follows: 'Die Weihe des Hauses,' by Beethoven, 1822; 'The Hebrides,' by Mendelssohn, 1832; 'Parisina,' by Sterndale Bennett, 1834; 'Romeo and Juliet,' by Tchaikovsky, 1862; 'Tragic Overture,' by Brahms, 1881; 'In the South,' by Elgar, 1904. The principal details of the remaining concerts are as follows: February 24, Bach-Mozart concert (Bach's Prelude and Fugue in G minor and Suite for flute and strings, the solo part in the latter being taken by Mr. Jean Gennin, a member of the orchestra; Mozart's 'Don Juan' Overture, Serenade for strings known as 'Ein kleine Nacht-Musik'). March 3, Rhapsody programme, the chief feature being the beautiful Irish Rhapsody by C. V. Stanford. March 10, Slavonic programme ('Carneval' Overture and Symphonic Variations by Dvorák, and two of the 'Mein Vaterland' tone-poems by Smetana). The chamber-music performed at these concerts has consisted of a Quintet for wood-wind and horn by Reicha, played by Messrs. Gennin, Egerton, Onex, Treviome, and Chapman (all of the Municipal Orchestra), a Sonata for violin and pianoforte by Paul Juon, which received a thoughtful interpretation at the hands of Miss Edie Reynolds and Miss Craigie Ross—the latter artist being one of the ablest performers in the locality—and Mozart's Clarinet quintet, performed by Messrs. H. Onex, F. King-Hall, A. Holland, M. Speelman, and F. Dunworth, members of the orchestra.

Of those artists who have already reached a position of eminence and those who are now persevering to that end, we

have had visits from Ernst von Lengyel and Joska Saigeti (Bach-Beethoven-Brahms recital), Melsa (orchestral concert), Wladimir Cernikoff (orchestral concert), Johannes Wolff and party, Kreisler (orchestral concert), Miss Lena Ashwell in recitations, and Miss Ellen Bowick (recitations with orchestra). Dr. Markham Lee is continuing his series of lectures, the subjects of his discourses during the past month being 'Johannes Brahms' and 'Tchaikovsky.' Reference must be made to the emphatic success of Sir Henry Wood in his direction of the Municipal Orchestra at the latter's benefit concert; the financial results of this function were very gratifying to those desirous of showing their esteem for our hard-working instrumentalists.

As a result, no doubt, of Mr. Dan Godfrey's exertions and enthusiasm, the combined Municipal Choir and Orchestra gave a first-rate performance of Mendelssohn's 'Elijah' on March 5, our talented conductor revealing marked ability as an interpreter of choral music. The choir sang the familiar choruses with striking effect, the purity of tone being particularly noticeable, and the solos were allotted to such experienced vocalists as Miss Caroline Hatchard, Miss Mildred Jones, Mr. Sam Hemsall, and Mr. Thorpe Bates, the last-named presenting us with a highly dramatic and very expressive reading of the Prophet's music.

BRISTOL.

On February 22 the Bristol Choral Society, under the able direction of Mr. George Riseley, gave a concert at Colston Hall, in honour of the memory of Coleridge-Taylor, the compositions selected being the first two parts of 'Hiawatha' and 'A Tale of Old Japan.' These were most effectively interpreted by a choir and orchestra numbering 300. The solo parts were entrusted to Miss Carrie Tubb, Mrs. Gertrude Winchester, Mr. Morgan Kingston, and Mr. Frederic Austin. A large audience gave repeated proofs that the concert was appreciated.

Those capable players known as the Clifton Quintet gave another of their agreeable concerts on February 24 at the Victoria Rooms, and charmed by the excellent manner in which they played Schubert's Quartet in D minor and Brahms's Quartet in A major (Op. 25).

Mr. Hubert Hunt's chamber concert at the Victoria Rooms on March 3 afforded illustrations of Beethoven's three styles in the Quartet in B flat major (Op. 18, No. 6), Trio in D major (Op. 70, No. 1), and Quartet in C sharp minor (Op. 131). The playing of Mr. Hubert Hunt and Miss K. Tudor Pole (violins), Miss Gladys Home (viola), Mr. Roger Bucknall (violinello), and Mrs. McWilliam (pianoforte), delighted a numerous audience.

On March 3, at the Hall of the Young Men's Christian Association, Bushey Park, the St. Luke's Choral Society, of which Mr. C. H. Bishop (organist of St. Luke's Church) is conductor, performed Mendelssohn's 'First Walpurgis Night' and a miscellaneous selection in the presence of a large audience.

Avonmouth Choral Society gave a concert in Shirehampton Hall, under the direction of Mr. William Powell, on March 5. Handel's 'Acis and Galatea' was creditably performed, the soloists being Madame Elsa Oswald, Mr. William Ellis, and Mr. Lionel Doré. There was a pianoforte accompaniment supplied by Mr. Hubert Hunt. The second part of the concert was miscellaneous.

On March 12, Bristol Dolphin Male-Voice Choir gratified a large audience in the Hall of the Young Men's Christian Association, St. James's Square, by the admirable manner in which they delivered some favourite pieces under the direction of Mr. F. H. Simpson. There were also songs by Miss Amy Richards, Miss Marian Neale, Mr. A. E. Montes, and Mr. F. Crombie Frost, and pianoforte pieces by Miss Bertha Simpson.

DEVON AND CORNWALL.

THE THREE TOWNS.

An interesting experiment was made on February 16 by the Male-Voice Choir connected with the Saltash Y.M.C.A. (conductor, Mr. T. Lean), when they gave a sacred concert at the Plymouth Prison, singing choruses and solos which were much appreciated. Mr. Harry Woodward, organist of King Street Wesleyan Church, conducts a

juvenile as well as an augmented adult choir, and both have given concerts during the month. The adults, on February 19, sang part-songs by Trevalsa, Barnby, Venables, Macfarren, and others. The juniors showed their powers on March 10.

On February 24, Plymouth Orpheus Male Choir (conductor, Mr. D. Parkes) gave their first performance of Bantock's 'My love is like a red, red rose,' and drew the remainder of an excellent programme from their repertoire. The chief choral event of the month was a performance of high standard by the Plymouth Guildhall Choir, on March 1, of 'The Golden Legend,' in which the excellent balance of parts and careful tone-production resulted in an ensemble of musical and rich quality and sympathetic expression. The principals were the Misses Christine Bywater and Hilda Cragg James, and Messrs. Cynlais Gibbs and William Higley. Mr. Maurice Alexander led the band, and Mr. H. Moreton conducted.

In the series of Corporation concerts the orchestral band of the Royal Marines presented a good programme on February 22 under the conductorship of Mr. J. W. Newton.

OTHER DEVONSHIRE TOWNS.

Loddiswell Choral Society collaborated with the junior contingent on March 6 in their third annual concert, both combinations singing part-songs with creditable effect.

The management of Torquay Pavilion continue their enterprising scheme of high-class music, and in addition to the much-appreciated symphony and other orchestral concerts special events have been visits paid by Messrs. Kreisler and Backhaus. Mr. Basil Hindenberg is the conductor. In the course of their provincial tour Messrs. Ernst von Lengyel and Joska Saigeti have visited Exeter and Torquay.

CORNWALL.

Torpoint Wesleyan Choir gave a concert on February 23, conducted by Mr. C. Broad and assisted by a small orchestra. St. Beoch Quartet (vocal) took part in a concert at St. Teath on March 5, and Camborne Orpheus Quartet, supported by Mr. Paddy (organ), performed on the same date at St. Columb. The Falmouth Adult Male Choir was conducted by Mr. E. E. Howard in an interesting programme at Penryn on March 6, and on the following day Penzance Y.M.C.A. Choir at Marazion sang part-songs excellently under the conductorship of Mr. E. Tregarthen. Plymouth Orpheus Male Choir visited Liskeard on March 12.

The band of the Royal Artillery (Plymouth) gave an excellent concert at the Newquay Pavilion on February 21, conducted by Mr. R. G. Evans, and the same band gave their third symphony concert at Penzance in the afternoon of the same day. The 'Unfinished' was the symphony selected, and pieces by Grieg, Sibelius, and Weber completed the programme. Penzance Independent Band, on March 5, were conducted by Mr. H. Sainsbury in a performance of a popular programme, which proved them to have made much progress during the season's practice.

Performances of 'The Pirates of Penzance' were successfully given on March 4 and 5 by Redruth Amateur Operatic Society, at Penzance. Mr. H. Dennis was musical director, and the chorus-singing was full of vivacity and good rhythm. Mr. Walter Barnes led an excellent orchestra.

DUBLIN.

On March 12 the Dublin Orchestral Society gave a Wagner Centenary Concert under Dr. Esposito's direction. There was a large audience.

The series of four Sunday Orchestral Concerts at Woodbrook Bray finished on March 9. The programmes included Mozart's Symphony in G minor, Schubert's 'Unfinished,' and Beethoven's eighth and fifth Symphonies. The soloists were Miss Nettie Edwards, Mr. J. C. Doyle, Mr. Léon Fastovski, and Madame Borel (vocalists), and Mr. Clyde Twelvrees (violinellist), Signor Simonetti (violinist), and Dr. Esposito (pianist).

On February 27 the College Choral Society, under Dr. Charles Marchant, gave Bach's 'St. John' Passion. Mr. Alfred Heather and members of the Society were the solo vocalists.

Miss Nora Thomson's String Quartet gave two recitals at the Aberdeen Hall on February 24 and March 5. The players were Miss Nora Thomson, Miss Madeleine Moore, Mr. Harris Rosenberg, and Mr. Clyde Twelvetyrees. The programmes included Quartets by Beethoven, Mozart, Grieg, and Tchaikovsky (Op. 11). Mr. Percy Whitehead and Mr. Melfort D'Alton were the vocalists, and Mr. J. F. Larchet the accompanist.

In the notice of the forthcoming Feis Ceoil (May 19-24), in last month's issue, the name of Dr. W. H. Grattan Flood should have been included as adjudicator in the Irish Pipes Competition.

EDINBURGH.

In the closing days of February, Edinburgh was the musical centre of gravity in the north of the kingdom, for on February 25 commenced a Beethoven Festival that was organized on such a generous scale that all the Symphonies were performed, as well as a number of smaller works. The Symphonies were given in chronological order, two being played at each of the concerts on February 25, 27, the seventh and the C major Pianoforte concerto being given on February 28, and the eighth and ninth Symphonies, with the Edinburgh Royal Choral Union, on March 1. The orchestra was that of the Hallé Concerts. Mr. Balling conducted, and enhanced his reputation by the strength and musical purity of his interpretations. Musical Edinburgh is by no means starved, but to many this Festival must have been a revelation. The pianist in the Concerto was Mr. Egon Petri, who also played in the Fantasia for pianoforte, choir, and orchestra. The 'Leonora' No. 3 and other Overtures were given in the course of the Festival. In the ninth Symphony, which was very finely performed, the soloists were Madame Louie Fidler, Miss Annie Hargreaves, Mr. John Booth, and Mr. Charles Knowles.

On March 11, an interesting evening was provided by Mr. Kirkhope's choir, the programme consisting of Dvorák's 'Spectre's bride' and Gounod's 'Gallia.' The dramatic elements in Dvorák's work were well portrayed, and the fine tone and expressive power characteristic of the choir added to the interest of the interpretation. The soloists of the occasion were Miss Agnes Nicholls, Mr. Maurice D'Oisly, and Mr. Charles Tree. Good orchestral accompaniment was provided, and in every way the concert was an artistic and popular success.

An interesting concert was given by Mr. Little's choir at the Oak Hall on March 13. Part-songs and madrigals were sung in finished style, and there was good solo-singing by Miss Peggy Mitchell, Mrs. Langlands, and Miss Ellen White.

The events of the month also included a visit by the Queen's Hall Orchestra under Sir Henry Wood.

GLASGOW.

With the exception of a fortnight's performances by the Royal Carl Rosa Opera Company and a Harrison Concert by the Queen's Hall Orchestra, under Sir Henry Wood, local effort has wholly provided the month's music. The annual concert of the Glee and Madrigal Society, conducted by Mr. B. W. Hartley, took place on February 24. The programme presented no new features. The University Choral Society gave a very successful concert on March 3. The interpretation of a judiciously-selected and well-contrasted programme of part-songs, &c., was the best we have yet heard from the student-chorists. Notably was this the case in such unaccompanied numbers as madrigals by Costeley and Orlando di Lassus, and a motet by Tchaikovsky. Vocal solos sung by Miss Jenny Young and Mr. Maurice D'Oisly contributed much to the enjoyment of the concert, and Mr. A. M. Henderson, the University organist, in addition to his duties as conductor and accompanist, played two groups of pianoforte solos. The annual concert of the Teachers' Choral Society was given on March 7, the programme including Gounod's 'Gallia,' Gade's 'The Erl-King's daughter,' and part-songs. Under the skilful guidance of the new conductor, Mr. H. S. Munro, the choir have made such a decided advance that they

seem a totally different body from what they were some years ago. Their singing was throughout marked by clear enunciation, fine phrasing, and praiseworthy accuracy and expression. The Orpheus Choir (Mr. H. S. Robertson) gave their second concert for the season on March 11, when they fully maintained the reputation they have gained as exponents of the 'new choralism.' In a most exacting programme of fourteen choral pieces—sung entirely from memory—the singing was excellent, but in Cornelius's eight-part motet, 'The surrender of the soul to the Everlasting Love,' the choir achieved their greatest success. Mr. José de Moraes was solo vocalist and Miss Kathleen Parlow solo violinist, both being artistically accompanied on the pianoforte by Mr. Wilfrid Senior. On the same evening an enjoyable concert was given by Mr. R. Hutton Malcolm's Male-Voice Choir. The outstanding merit of Mr. Malcolm's programmes is their freshness, and on the present occasion, if we except Dudley Buck's 'In absence,' Mendelssohn's 'The hunter's farewell,' and a solo and chorus from Elgar's 'Coronation Ode,' all the pieces sung were quite unfamiliar. The choral singing was pleasingly varied by solos given by Miss Jean Gibson, Mr. T. Wallace, and Mr. R. Hutton Malcolm. It must suffice to mention merely the Bach Choir's annual performance of the 'St. Matthew' Passion in the Cathedral. The choir, under Mr. J. M. Diack, were assisted by the boys from Paisley Abbey Choir, and Mr. Gervase Elwes was chief soloist. Mr. Herbert Walton was, as usual, a tower of strength at the organ.

GLOUCESTER.

The last concert of the Gloucester Choral Society's fifty-second season was given at the Shire Hall, on February 27. In the arrangement of the programme regard was had to the season of Lent, and the principal work chosen for the performance was the 'Requiem' (Op. 45) of Brahms. The programme further included Handel's Suite for strings, in G minor, 'The night is calm and cloudless,' from Sullivan's 'The Golden Legend,' sung by Miss May Sansom, and 'Hiawatha's vision' (Coleridge-Taylor), sung by Mr. Dalton Baker. The choir proved to be a very competent body of vocalists. The band, assisted by Mr. A. P. Porter at the organ, and Mr. H. C. Organ at the pianoforte, again performed with distinction. Dr. A. Herbert Brewer as usual conducted, and he had every reason to be gratified with the results, both vocal and instrumental.

For the second concert of the season the Cheltenham Philharmonic Society provided a miscellaneous programme of an attractive character. The soloists were Madame Gleeson-White, who is an established favourite in Cheltenham, and Mr. Fraser Gange. Both were exceedingly well received. The choir contributed four items with nice balance and good feeling, while the orchestra also played a prominent part. Mr. C. J. Phillips conducted throughout.

LIVERPOOL AND DISTRICT.

Elgar's latest choral work, 'The Music Makers,' composed for the Birmingham Festival of October, 1912, was performed for the first time in Liverpool at the tenth concert of the Philharmonic Society on February 12. Conducted by Sir Frederic Cowen the work made an excellent impression. The contralto solo was sung by Miss Phyllis Lett. The performance of Mozart's 'Requiem' was by comparison ineffective. It never exhibited the requisite exaltation of spirit, although there was a superabundance of material force. Songs by Miss Perceval Allen and Mr. Morgan Kingston were supplemented by four attractive movements from Glazounow's 'Les Ruses d'Amour.'

At the eleventh Philharmonic Concert on March 4 the playing of Mr. Alfred Cortot in Saint-Saëns's fourth Pianoforte concerto in C minor, and especially in Liszt's second 'Rhapsodie Hongroise,' aroused high enthusiasm. Sir Frederic Cowen conducted a fine performance of César Franck's noble Symphony in D minor, and his own part-songs, 'Evening brings us home' and 'June,' together with the artistic singing of Mr. Theodore Byard, were other outstanding features.

At the second concert of the Societa Armonica, given on March 1, under the direction of Mr. Akeroyd, the programme contained Beethoven's C minor Symphony and Rimsky-Korsakoff's Pianoforte concerto (Op. 30) in one movement, which, apart from its musical interest, gave opportunity for the display of Mr. Douglas Miller's fluent technique and temperamental gift. Besides Mr. Balfour Gardiner's 'Overture to a Comedy,' another example of native worth was the 'Spinning Song' from Dr. E. W. Naylor's Ricordi prize-opera 'The Angelus,' attractively sung by Miss Emily Breare. Mr. Akeroyd conducted.

The Lord Mayor, Mr. Harmood Banner, M.P., presided at the twelfth annual meeting of the Liverpool Church Choir Association, which was held in the Town Hall on March 3, and the Lord Bishop and Sir Edward Russell were among the speakers. The accounts of the recent Festival, which were presented by Mr. Ralph H. Baker, the indefatigable hon. sec., showed a deficit of £5, the receipts being £264 against outgoings of £269. Of the series of twelve Festivals six have resulted in surpluses and six in deficits. But the importance and usefulness of this great annual effort are not solely measured by the financial results, although it is hoped to effect certain economies in the ensuing Festival to be held in December.

An excellent performance of Gounod's 'Messe Solennelle' was given in the Philharmonic Hall on February 19. It reflected great credit on the conductor, Madame Fanny de Boufflers, whose command over her choral and orchestral forces was natural and firm. The choir was made up of her Liverpool Ladies' Choir, a numerous and well-trained force, supplemented by the male voices of the Liverpool Vocal Union, and an orchestra of sixty led by Mr. Rimmer with Mr. Branscombe at the organ. Madame Annie Goodwin, Mr. Lloyd Moore, and Mr. Ralph Smith were the vocal principals.

Mr. Percy Harrison's season terminated brilliantly on March 5, when the Queen's Hall Orchestra, conducted by Sir Henry Wood, gave a notable exhibition of what human skill and art can accomplish in an orchestra when directed by a master-mind. There was no symphony, but there were several new pieces, including the love-music from Strauss's 'Feuersnot.' The lively rhythms of Gardiner's clever 'Shepherd Fennel's Dance' and Percy Grainger's 'Mock Morris' compelled instant favour, and the singing of Miss Maggie Teyte completed a delightful programme.

At their third concert on March 8 the Brodsky Quartet introduced their String quartet in E flat by Nováček, a Czech composer whose national characteristics are apparent, although here confined to more or less definite form. Nováček, who died a few years ago at an early age, was formerly one of Dr. Brodsky's pupils in Leipsic, and later he became viola-player in the Brodsky Quartet. Schumann's Sonata in A minor, Op. 105, for violin and pianoforte, and Mozart's Quintet No. 7, in D, completed the programme.

Among recent events worthy of passing note were Miss Edina Thraves's annual Students' Concert on February 22, when this accomplished singer and teacher was assisted by Mr. John Lawson (violin), Mr. Josef Greene (solo pianoforte), and Mr. George Barnett (tenor). The concert of the Cymric Vocal Union, on March 8, was also interesting to those who appreciate a first-class male-voice choir and part-singing of a cultivated kind. This fine choir of men, conducted by Mr. J. T. Jones, has maintained a high reputation for many years. Miss Emily Breare contributed artistic songs. At the Orchestral Concert of the Sunday Society, which Mr. John Lawson conducted in St. George's Hall on March 9, an interesting item was Mr. J. H. Foulds's 'Keltic Suite,' which, although not based upon actual folk-tunes, is effectively suggestive of their influence. Mr. Albert Chapman (vocalist) and Mr. Robert Klass (solo violin) also took part in a popular programme, the eclectic nature of which was illustrated by the choice of the hymn, 'Onward, Christian soldiers,' and the Overture to 'Zampa' as the opening numbers.

Speaking at the Royal Institution on 'The need of a Welsh National College of Music,' Mr. Harry Evans made an eloquent appeal on behalf of the movement which was commenced by himself, based on his experience of the remarkable unity amongst the Welsh people in the formation of the huge choir of six thousand at the Crystal Palace in September, 1911. Wales suffered a good deal

from lack of competent teachers. Of ill-equipped teachers there were all too many. The country had been years the happy hunting-ground of bogus institutions that granted worthless diplomas and certificates. There was no central institution to guide and control the various forces. He advocated the establishment of a National School of Music devoted entirely to the art, having expert teachers in all branches, and a principal whose personality could and would inspire the young Welsh musicians. Such a centre would, he believed, give them a composer who would be known beyond the confines of his native land.

Dr. A. W. Pollitt, on March 1, lectured before the Guild of Education in the Arts Theatre of the University on 'Some aspects of the work of Johannes Brahms,' the treatment of the subject being made additionally interesting by choral examples. Mr. A. E. Workman delivered his popular lecture, 'Opera, its origin and development,' with vocal illustrations, before the Wesley Guild at Hoylake, on March 12.

At the ninth concert of the Rodewald Concert Club, on February 24, a chamber concert was provided by Mr. Naum Blinder (violin), Mr. Charles Kelly (pianoforte), and Miss Myra Dixon (vocalist). At the tenth and closing concert, on March 10, Brahms's Trio in E flat, for pianoforte, violin, and horn, was delightfully played by Miss Marguerite Stilwell, Mr. Alfred Ross, and Mr. F. Paersch, and Miss Edina Thraves sang two groups of contrasted Lieder with versatility of style and evident acceptance. The Club has taken a recognised place in the city's musical life.

The Moody-Manners Opera Company appeared at the Theatre Royal, Birkenhead, and gave successful performances during their fortnight's visit. Great interest is aroused by the approaching first performances in Liverpool of Wagner's 'Ring' in English, which Mr. Quinlan has arranged to give in the Royal Court Theatre in May.

Dr. W. B. Brierley conducted, on February 25, an excellent performance of Stanford's 'Phauidrig Crohoore' and Sullivan's 'Golden Legend,' given by the West Kirby Choral Society with orchestra. The vocal principals were Miss Louie James, Miss Annie Hargreaves, Mr. Frank Webster, Mr. George Parker, and Mr. S. Mann. For their concert on March 13, the thriving Walton Philharmonic Society, under Mr. Albert Orton, sang Mendelssohn's 'Lauda Sion' and Gade's 'Spring's message,' and on the same evening the Ormskirk Musical Association, an excellent organisation numbering 120 in band and choir, performed the 'Messiah.' Mr. John Ball conducted, and the principal singers were Madame Moffitt, Miss Iredale, Mr. Horace Binks, and Mr. Norman Allen.

After an interval of five years, the Welsh Choral Union, conducted by Mr. Harry Evans, gave a second performance of Elgar's oratorio 'The Apostles' in the Philharmonic Hall on March 15. A great work of this calibre especially appeals to this finely organized choral body, and their singing was again marked by refinement and delicacy alternating with sheer power and dramatic force. Very careful preparation of the difficult music was evident, and the orchestral interpretation was no less effective. The oratorio was followed with absorbed interest by an immense audience, who refrained from applause until the end of each part. Miss Muriel Foster sang the music of Mary Magdalene with conspicuous art, although evidently feeling the effects of recent indisposition. The other principals included Miss Edith McCullagh, who sang excellently, Mr. John Booth (St. John), Mr. Ivor Foster (Jesus), Mr. George Baker (St. Peter), and Mr. Herbert Brown repeated his remarkably fine interpretation of the part of Judas.

Mr. A. W. Speed conducted an impressive performance of Elgar's 'The Apostles' in the splendid new church of Holy Trinity, Southport, on March 14, when there was a band and choir of 150 with Mr. C. Kingsley Killip at the organ. The vocal principals were Miss Edith McCullagh, Miss Maud Wright, Mr. R. A. Chadwick, Mr. John Booth, Mr. George Baker, and Mr. Herbert Brown.

The twenty-fifth annual Festival of the Nonconformist Choir Union will take place at the Crystal Palace on July 3. Mr. Frank Idle has been appointed hon. conductor, his deputies being Mr. Granville Humphreys, Mr. Sharlands, and Mr. J. Rowley. Mr. J. A. Meale will act as organist.

MANCHESTER AND DISTRICT.

At the close of his first season it may be not inappropriate to attempt an estimate of Balling as a conductor. Prior to his residence here we knew him only as a Wagnerian, and experience during the past half-year, culminating in 'Parsifal' at the twentieth concert on March 13, has merely confirmed the very widespread feeling that on this side of his art he is no unworthy successor even to Hans Richter. In other directions certain tolerably well-defined tendencies have been observable. He is an inveterate *tempo rubato* conductor; in all his work one is conscious of a vitalizing energy, affecting tone, rhythm, and general conception of music alike. Haydn and Mozart are handled in this way as well as Strauss or Reger—and this occasional lack of discrimination in the application of a generally sound principle has been rather surprising in one who has displayed such conspicuous discernment in the Wagnerian epics. Probably it would be unfair to hold him answerable for the inclusion of such incomparably weak symphonic works as Raff's 'Im Walde,' Goldmark's 'Rustic wedding,' or Haydn's 'Military'; although his full schemes have not been carried out according to original intentions, he has done much to appease the former dissatisfaction existing among the not inconsiderable body of progressives in this city. He would appear to have a powerful bias in favour of the modern schools. Certainly what he has played from Brahms, Liszt, Strauss, Elgar, and Reger must be accounted amongst his finest work this season; on Bach and Beethoven Manchester's judgment is—perhaps wisely—reserved. His introduction of timed concert programmes bespeaks the methodical mind; his advocacy of extra sectional and combined rehearsals, of a weekly wage for the bandsmen, of the need for an immediately increased guarantee-fund, are all assured factors in the situation as affecting the next season. There is a certain engaging candour about him and his admissions, such as a declaration that he had only heard 'Elijah' once, twenty-seven years ago, and had never conducted it before last November; then he wanted to acknowledge in the Press responsibility for a bad blunder in a chorus of the Brahms 'Requiem.' Facts like these, and kindly consideration for his players' comfort, have speedily placed him on the friendliest footing with band and choir. So far there has been only occasional evidence of that subtle, more-easily-recognised-than-defined magnetic control of band by conductor, such as one invariably feels when a man of outstanding personality is in charge. Possibly this peculiar responsiveness will develop more slowly with Balling than with some others that occur to one's mind; quite possibly, too, it may prove that at the present juncture in Manchester's musical development, his services to that cause have been most valuable in directions other than that of conductor.

The most notable Hallé orchestral works during the month include Max Reger's 'Lustspiel' Overture, César Franck's D minor Symphony (last heard ten years ago), and Hamilton Harty's 'Wild Geese' Tone-poem (conducted by the composer). In some quarters the Franck Symphony created quite one of the season's sensations, and its warm reception as compared with its first performance showed how far public taste and appreciation have travelled even in such a comparatively short period. Manchester has quite taken Reger to its heart, and even his Psalm c. would find attention and appreciation here. Hamilton Harty was soon on good terms both with band and audience. The final section, with its suggestion of ocean's surge, hardly came up to the expectations roused by a perusal of the analytical notes. Whilst the Hallé band was doing a Beethoven 'starring' tour in Scotland, on February 27 we were regaled with song-recitals by Miss Agnes Nicholls (substituting owing to Miss Muriel Foster's severe illness) and Mr. Robert Radford, Miss Kontorovich and Mr. Frederic Dawson playing solos and displaying only partial understanding in César Franck's A major Sonata for pianoforte and violin. At the February 20 Hallé concert Miss Münthe-Kaas's singing of Grieg songs (with deliciously-played orchestral accompaniments) brought almost a new note into our musical life; her perfect art in her countryman's work was not revealed so fully in other solos.

Both series of Saturday night 'Proms.' have finished up in great style. They have 'caught on,' and the only

'fly in the ointment' is the fear lest this eagerness for orchestral work is being obtained at the expense of other forms—say, chamber-music, which has only received moderate patronage this season. Already the Speelman series have fixed up a visit next season from Granville Bantock; we may be sure that Brand Lane will make a brave response to any and all challenges.

The concluding Harrison concert followed more than usual the conventional 'ballad' concert type; Miss Teyte's singing of Debussy, Duparc, and Bizet confirmed advance news as to her individual interpretative powers, but hardly fulfilled expectations on the vocal side. We shall be glad to welcome Nikisch again next season at this series. Fuller consideration of Balling's production of Acts 1 and 3 of 'Parsifal' must be deferred.

An aspect of Manchester's musical life during the past winter, which cannot be overlooked in any adequate survey of the position, has been the popular attendances, often at what would appear to be most inconvenient hours, of organ recitals at the Cathedral, Town Hall, and University. One good result flowing from the long residence in our midst of the veteran J. Kendrick Pyne is to be noted in the invariably high quality of organ music played by visiting recitalists; yet still we hear no programmes containing so large a proportion of genuine organ music as those played by Dr. Pyne himself.

Miss Say Ashworth annually affords the Manchester public an opportunity of estimating the progress of the three girls' and young women's choirs conducted by her in Manchester and Salford; how far she has succeeded in making these hearty mill-lasses into capable musical artists was nowhere more clearly shown than when they were associated with Sir Henry Wood in Debussy's 'Blessed Damozel.' She would appear to have set her ambitions recently on the acquirement of solo-singing by her girls that shall be as distinguished as their choral work.

The concerts conducted by Dr. Bairstow on March 12 and 14 in Preston and Blackburn respectively, were amongst the most important in Lancashire outside Manchester or Liverpool. Once again the assistance mutually rendered by the choral Societies in these towns has made practicable the otherwise impossible production of Act 1 of 'Parsifal' and Act 3 of 'Meistersinger.' Though falling considerably short, as must all concert-platform performances, of even reasonably high ideals, there was yet much to gratify both promoters and public. Messrs. Julien Henry and Robert Radford both displayed exceptional aptitude for such work as falls to Amfortas, Beckmesser, and Hans Sachs.

On March 10, also in Blackburn, Mr. Gustav von Holst conducted a selection from his own compositions for female voices, Mr. Frank Duckworth's Ladies' Choir having prepared a programme which usefully served the purpose of showing the composer's advance in style and power during the last five years. Group 3 of the 'Rig-Veda' hymns with harp accompaniment stands out as prominently among recent contributions to the library of female-voice work, as did Mr. von Holst's 'Beni Mora' orchestral suite at Birmingham in January last.

At Mr. Charles Risegari's Philharmonic Society, at Bolton, on March 12, Mozart's 'Jupiter' Symphony and Hamish MacCunn's 'Land of the Mountain and Flood' were performed. Dr. Harford Lloyd's festival motet, 'The righteous live for evermore,' being the principal choral work. Mr. Herbert Whittaker's Bolton Choral Union, like his Manchester Vocal Society, appear to devote themselves assiduously to the cultivation of purely *alla cappella* work, with undoubted artistic success and satisfaction to their respective patrons.

NEWCASTLE-ON-TYNE AND DISTRICT.

The most important recent event has been the first production here of Beethoven's 'Missa Solemnis' by the Choral Union, on Wednesday, March 12. The choir attacked the stupendous work without fear, and gave a brilliant performance, the soprano line in particular exhibiting unflinching energy and certainty in their almost superhuman task. The Gloria stood out as the most noteworthy feature of the choral-singing, the quick portions being delivered with great impetuosity. Dr. Coward's reading of the score emphasised the joyous side more than

the devotional and reflective. The soloists were Miss Emily Breeze, Miss Effie Martyn, Mr. H. Turnpenney, and Mr. Hamilton Harris, and the Leeds Symphony Orchestra was engaged. The appreciation of the work on the part of many of the public was much assisted by an eloquent lecture delivered on the Mass a few days before the concert by the president of the Society, Principal Hadow. Excerpts from each movement were sung by a small body of singers, and were warmly received by the crowded audience. Other choral concerts have been two performances of 'Elijah,' one on March 5 by the Newcastle Harmonic Society, under the conductorship of Mr. E. L. Bainton, and the other by the Sunderland Philharmonic Society, conducted by Mr. N. Kilburn; and the annual function of the Armstrong College Society, which gave Schumann's 'Faust,' part 3, Stanford's 'Phaëdra,' and some unaccompanied folk-songs. The Brussels and the Walenn Quartets, at the concerts of the Chamber Music Society on February 28 and March 10, both followed the custom of playing a Quartet by Haydn. A departure from this tradition would be welcomed by many lovers of chamber-music: there are many of Beethoven's middle and later Quartets which rarely receive a hearing, and many more modern works which would be acceptable. The former combination played an early Beethoven and a Borodin, and the latter a Dvorák Quartet in addition to the sacrificial offering. The committee was fortunate in the choice of vocalists for both occasions, Miss Fiffine de la Cote promising to be a future favourite and Miss Phyllis Lett being an established one. The closing concert of the Classical Concert Society was provided by Miss Marjorie Hayward, Mr. E. Mason, and Mr. Thomas Dunhill, who gave excellent performances of Hurlstone's G major Trio, Bridge's Fantasy in C minor, and Beethoven's Op. 1, No. 3. The first- and last-named joined in Mr. Dunhill's pleasing Sonata for violin and pianoforte. Miss Lillie Chipp, a Newcastle lady who has been studying at the Royal College of Music, gave a promising vocal recital on March 3. The Northumberland Amateur Orchestral Society, under the conductorship of Mr. C. Horsley, gave a well-attended concert, which unfortunately clashed with that of the Classical Concert Society.

The Philharmonic Orchestra gave a neatly-balanced programme on March 13, and showed a further increase in technical skill. The programme included Beethoven's fifth Symphony, Schumann's 'Genoveva' Overture, Borodin's 'On the Steppes,' Debussy's 'L'Après-midi d'un Faune,' and a frank, tuneful Suite by the conductor, Mr. E. L. Bainton, founded on Ruskin's 'The king of the golden river.'

The Carl Rosa Opera Company began a week's season on March 10, and produced for the first time Wolf-Ferrari's opera 'The jewels of the Madonna' and (a much greater service to music) revived Mozart's 'Magic Flute.' Mr. van Noorden's conducting in the latter opera was a piece of fine skill, and he secured a delightful orchestral interpretation, which was balanced by a well-chosen and capable cast. A full theatre received the revival with enthusiasm.

A regrettable omission from these notes last month was a reference to the praiseworthy performance of 'The Creation' by the Free Church Choir Union on February 12, under the skilful direction of Mr. George Dodds.

The last of the Harrison series, which took place on March 6, was a visit of the Queen's Hall Orchestra and Sir Henry Wood, who played a large number of varied items ranging from Bach to Ravel. Miss Maggie Teyte made a welcome first appearance here.

NOTTINGHAM AND DISTRICT.

The Long Eaton Orchestral Society gave their second concert of the season on February 25, when the programme included Mozart's 'Magic Flute' Overture, two movements from Beethoven's fifth Symphony, and Tchaikovsky's 'Nutcracker' Suite. The vocal pieces were ably and artistically sung by Miss Esta d'Argo and Mr. Charles Tree, the accompaniments were supplied by Miss Emily Roseblade, and Mr. Fred Mountney's work as conductor was largely responsible for the success of the performance.

On February 27, the second orchestral concert, given by the Nottingham Sacred Harmonic Society, proved a great success. The most prominent feature was the performance

of Tchaikovsky's fifth Symphony, which showed a marked improvement in its presentation, and for which Mr. Allen Gill was warmly and heartily recalled. Considering how largely the purely amateur element is in evidence, the playing of the second movement was a remarkable performance. Weber's overture to 'Freischütz,' Wagner's overture to the 'Meistersingers,' Sibelius's 'Valse Triste,' and Elgar's March, 'Pomp and Circumstance,' completed the programme. As vocalist Miss Alice Baxter received a hearty welcome, especially for her singing of Landon Ronald's 'Adonais.'

Great interest was taken in the visit of the Queen's Hall Orchestra, under Sir Henry Wood, on March 4. For the most part the programme was modern and largely novel to our local audience, but one of the most enthusiastically received numbers was Bach's Aria from the second Suite in D. The pianist was Mr. Ernest Hutheson, who gave a fine performance of MacDowell's second Pianoforte concerto. Other items included the 'Peer Gynt' Suite (Grieg) and Wagner selections, Percy Grainger's 'Mock Morris,' and Enesco's 'Roumanian Rhapsody.' The performance was one which will long be remembered in this city.

The third Charity Subscription Concert took place on March 6, when a very acceptable programme was given by Madame Donalds, Miss Carmen Hill, Mr. Frederick Ranalow, Madame Renée Chemet, and the boy pianist, Solomon.

The Long Eaton Choral Society gave a successful performance of Sullivan's 'Golden Legend' on March 11, when the soloists were Miss Doris Carter, Miss Maude Wright, Mr. Gwynne Davies, and Mr. David Brazell. Mr. E. Smeeton conducted, and Mr. F. Mountney led the orchestra.

'Elijah' was chosen by the Nottingham Sacred Harmonic Society for their final concert of the season on March 13. All who took part were in hearty sympathy with the work, and an unusually fine performance was given. The principal solo parts were taken by Miss Carrie Tubbs, Miss Phyllis Lett, Mr. Ivor Walters, and Mr. Herbert Brown. Mr. F. Wyatt was at the organ, and Mr. Allen Gill conducted.

'The Music Makers' (Elgar) was the chief feature of the Loughborough Choral Society's concert on March 12, when the alto solo was given by Miss Lysette Mostyn. Herr Kienle led the orchestra, and the conductor, through whose energy and enthusiasm the work was undertaken, was Mr. Frank Storer.

OXFORD.

There has been a good deal of music here this term, and only the chief concerts can be noticed.

On January 23 and February 6, the Assembly Room of the Town Hall was occupied by Mr. Slocombe and his party for concerts of English and German chamber-music respectively. On January 24, Mr. Harold Bauer gave a thorough exhibition of his masterly style in a pianoforte recital at the Town Hall.

On January 29, an excellent orchestral concert—though on a scale rather smaller than usual—was given in the Town Hall under the auspices of the Musical Club, the principal works being Mozart's Divertimento for two oboes, two bassoons, and two horns, in F major, Beethoven's Violin concerto, the solo part played with the greatest artistic charm by Mr. Achille Simonetti, and a Concerto for three pianofortes and stringed orchestra in C major, by J. S. Bach. Dr. Walker, Mr. F. Shaw, and Mr. H. Ley were the pianists. The Concerto was an exhilarating example of Bach's 'unbuttoned mood.'

On February 4, Busoni gave a pianoforte recital in the Town Hall to a crowded house, this being his first appearance here. His chief items were the 'Thirty-two Variations in C minor' by Beethoven, three Chopin pieces, and Liszt's 'Hungarian' Rhapsody, No. 13. Busoni is indeed a wonderful player, and the audience was roused to the highest pitch of enthusiasm.

On February 15 Madame Melba and party gave an afternoon concert in the Town Hall. She was in excellent voice, and the concert was most enjoyable.

On February 25, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture to an appreciative audience in the Sheldonian Theatre, the subject being the 'Stringed instruments of the orchestra.' The lecture was illustrated

by examples played upon the viola d'amore, the violin, and viola da gamba, which were exceedingly interesting. Referring incidentally to the lute, the genial professor, quoting from Mattheson, told his audience that the difficulty of keeping that instrument in playable order was enormous, and that a lute-player, supposing he had lived to be eighty, would probably have spent sixty years in tuning his instrument.

On February 26, in the Town Hall, under the auspices of the Musical Club, the 'Brussels' String Quartet gave a delightful chamber concert, the first item being Schubert's well-known posthumous Quartet in D minor, and the others, Beethoven's String quartet in F minor (Op. 95), and Debussy's Quartet in G minor (Op. 10).

On March 1, Herr Backhaus gave a pianoforte recital in the Town Hall, and Miss Alice Wilna contributed some excellent solo-singing.

On March 5 came the concert of the term in the Town Hall, when the Bach Choir and Choral Society, under the skilful baton of Dr. Allen, gave Brahms's 'Song of the Fates,' Op. 89, Verdi's 'Stabat Mater,' Bach's motet 'Be not afraid,' for double choir unaccompanied, and lastly Nos. 1, 3, 6 and 8 of César Franck's 'Beatitudes.' A more interesting and varied programme could scarcely be designed. Unqualified praise must be awarded both to soloists and choir throughout this somewhat trying concert, the Bach motet especially being remarkably well sung considering its very great difficulties. Everyone, in short, worked with a will, under the watchful conducting of Dr. Allen, in whom the utmost confidence can always be placed. It is a real pleasure to say that we believe this to have been one of the best concerts ever given at Oxford.

The Sunday Evening Concerts at Balliol College have been continued as usual during term under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

The Chesterfield Musical Union by a competent and, at times, brilliant performance of 'The dream of Gerontius,' emphasised the fact that technique follows the pen—the composer compels choral progress. But a little time ago, the Union were singing easy 'Mendelssohn' passably well. Now, thanks to excellent management, the enthusiasm of the singers of North Derbyshire, and the labours of Mr. J. F. Staton, the conductor, they can conquer the technical difficulties of Elgar's famous work and leave a margin for the infusion of artistry and mood. The latter attribute was responsible for the only blot on an otherwise good performance—a too aggressive realism in the chorus of False Spirits. The soloists, Miss Helen Blain, Mr. Maurice D'Oisly, and Mr. Greeves Johnson, were almost uniformly successful. The band, although inadequately rehearsed, played the score creditably.

The Barnsley St. Cecilia Society also won success in Elgar under the alert direction of their new conductor, Mr. Joseph Soar. 'King Olaf' is one of the few ideal secular cantatas for a well-equipped Choral Society. The Barnsley singers performed it with a zest which would have had even more pleasurable results had the scarcity of men's voices been less in evidence. 'The challenge of Thor' was their most successful achievement, as 'The Wraith of Odin'—owing to the extremely slow tempo—was their worst. The soloists were Miss Mabel Manson, Mr. Frank Mullings, and Mr. Bridge Peters. The orchestra played extremely well.

A performance of the same work at Doncaster under Mr. Sanderson's direction found another South Yorkshire choir in enthusiastic mood. Aided by half-a-hundred choristers from Rotherham, the choir grasped their opportunities with but few lapses from their own high standards. Miss Caroline Hatchard, Mr. Gwynne Davies, and Mr. Frederick Randalow were the soloists.

The Barnsley Symphony Orchestra gave a concert of music for string orchestra on February 20, with a programme that included Tchaikovsky's 'Élégie,' Op. 38; No. 4 of Coleridge-Taylor's 'Novellette,' and Ernest Austin's Variations on 'The Vicar of Bray.' The latter work was very highly appreciated. Mr. Fred Popplewell was the vocalist of the occasion, and Mr. B. Langdale accompanied.

A serious programme, befitting the close of Lent, was put forward by the Hillsborough Choral Society. Bach's 'Praise the Lord,' Brahms's 'Song of Destiny,' and Elgar's '48th Psalm' formed a triple bill any Society might be proud to perform. Mr. Frank Shimeld secured both point and refinement from his choir, who in all save the opening portions of the Bach work sang admirably.

The last Sheffield Promenade Concert included in the programme Schumann's 'Rhenish' Symphony, played with requisite dash and picturesqueness by the orchestra, a long selection from 'Die Meistersinger' (the most successful of their performances), Smetana's descriptive tone-poem 'Vltava,' and works by Humperdinck and Berlioz. Miss Winifred Christie played in Franck's 'Variations Symphoniques' with poetic feeling and a fine sense of tonal beauty and proportion. Mr. J. A. Rodgers conducted.

Among other events of the month have been successful concerts by the Sheffield Cambrian Choir, conducted by Mr. Poppleton, a concert by the Chapelton Sacred Harmonic Society ('Hymn of Praise' and Dvorák's 'Stabat Mater,' conductor, Mr. M. Thompson); a concert by the Hallé Orchestra, under Mr. Balling (César Franck's Symphony); the opening of a new organ costing £2,000, in the Victoria Hall, and the establishment of a Sheffield and District Association of Organists and Choirmasters.

YORKSHIRE.

LEEDS.

In Leeds we have had during the past month two of the most important concerts of the season. On March 5 the Choral Union, increased by a contingent from the Sheffield Choral Union to a choir of over four hundred voices, gave the first performance in Yorkshire of Granville Bantock's 'Atlantia in Calydon.' Considering the exacting nature of the work, for both singers and hearers, it was a happy idea to give it twice over in the course of the evening, and it was noteworthy that on the repetition all concerned, from Dr. Coward downwards, seemed to have a greater confidence, and it went quite brilliantly, the power of this big choir in sustaining the pitch in so long a work being extraordinary. This month this 'Choral Symphony,' which is quite the most remarkable thing in recent British music, is to be given by the Sheffield Society, when, by way of returning the compliment, the Leeds Society will furnish assistance. Certainly Dr. Coward has given no performance quite so satisfying since he assumed conductorship of the Leeds Choral Union.

The other notable choral event has been the production of Bach's B minor Mass on March 12, under Mr. Fricker's direction. The choral singing, especially of the quieter and more sustained portions, was excellent; some of the more brilliant ones seemed slightly hurried, and lost force in consequence. The tremendous Sanctus was very finely sung, and the Crucifixus was intensely impressive. The soloists were Miss Ada Forrest, Miss Alice Lakin, Messrs. F. Mullings, Marsden Williams, and Campbell McInnes. The annual performance of the 'St. Matthew' Passion took place in the Leeds Parish Church on March 17, under Dr. Bairstow's direction. The organ being under reconstruction, a small but complete orchestra was employed.

The revived Saturday Orchestral Concerts have been pursuing a thoroughly useful and successful progress. On February 22, Miss Ella Child played with great dash the solo part in Liszt's E flat Pianoforte concerto, and the balance towards classicism was restored by a Haydn Symphony (the first of the Salomon series). Elgar's 'Cockaigne' Overture, and Glinka's seldom-heard overture to 'Russian and Ludmila,' were also included in the programme. On March 15 the season came to a close with the 'Pathetic' Symphony and some other popular orchestral pieces, and the concerts have proved so successful that the committee announce a series of six concerts next season. Mr. Frank Mullings made an emphatic success by his ardent singing of Siegfried's two Forging songs, one of which he had to repeat. The rival concerts begun by Mr. Julian Clifford also came to a conclusion, when, on March 1, he too chose the 'Pathetic,' and gave an excellent performance of it, besides playing the solo part in Saint-Saëns's rather dull fifth Pianoforte concerto. On this

occasion Mr. Mannito Klitgaard, a Danish bass, made an excellent impression by his very fine voice and intelligent style. The Rasch Quartet, on February 19, gave their last concert under their present leader, Mr. Johan Rasch, who, for some years one of the leading violinists in the town, has accepted a post in Germany. Goldmark's Pianoforte quintet in B flat (with Mr. Noel Bell as pianist), and Beethoven's last String quartet, the striking work in F (Op. 135), were the principal features of a programme which, like its performance, fully sustained the high reputation of these concerts. On March 8, Mr. Isidor Cohn gave a recital of the pianoforte compositions of that marvellous boy, Erich Korngold. The power shown in the second Sonata is quite uncanny; the picturesqueness of the 'Märchenbilder,' though wonderful in its occasional flashes of vivid expression, is more comprehensible in a boy. Miss Ella Child's Pianoforte recital, on February 26, introduced some unfamiliar things—a group of recent Debussy pieces, Liszt's B minor Sonata, and, most interesting of all, Busoni's clever and effective transcription of Bach's Chaconne, which was very brilliantly played.

BRADFORD.

At the Bradford Subscription Concert on March 7, Brahms's 'German Requiem' was given, with the co-operation of the Hallé Orchestra and the Festival Choral Society, the soloists being Miss Louie Fidler and Mr. Robert Maitland, of whom the latter proved the more suited to his task. Mr. Balling's reading sometimes sacrificed dignity to brilliance, but the choral singing was excellent. The very interesting 'Appalachia' variations of Frederick Delius were also given, and served as a rather belated introduction of that composer to his native town. On the following evening the last of the Permanent Orchestra's concerts took place. Beethoven's great Pianoforte concerto in E flat was included in the programme, but the soloist, Madame Klepper, had hardly enough force and distinction of style for such a work, though she played with delicacy and charm. Mr. Fricker conducted. The Free Chamber Concerts organized by Mr. Midgley have been continued. On February 24 the programme was confined to Beethoven, two of whose Violin sonatas were played, while the song-cycle 'An die ferne Geliebte' was another interesting feature. On March 10 Beethoven's Septet and Schubert's 'Trout' Quintet were greatly enjoyed by the audience.

The choral concerts need no more than the briefest mention: on March 5 the Bradford Old Choral Society, under Mr. E. J. Pickles, gave 'Elijah,' on March 14 the Festival Choral Society, under Sir F. Cowen, gave a concert of unaccompanied choral music, Bach's Motet for a double choir, 'Be not afraid' being the chief item in the programme. The 'German Requiem' was given in All Saints' Church, Bradford, under Mr. Charles Stott, on March 17.

OTHER TOWNS.

At Huddersfield the famous Choral Society, one of the strongest in its material of any in the West Riding, gave Berlioz's 'Faust' on March 7, under Dr. Coward's direction, and with Miss Mabel Manson, Mr. Alfred Heather, and Mr. Charles Tree as principals. On February 18 the Glee and Madrigal Society, of which Mr. C. H. Moody is now the conductor, gave one of their typical programmes, including madrigals by Orlando di Lasso and Benet, and part-songs by Elgar and others. The Subscription Concert on March 11 was of more than ordinary interest, the Hallé Orchestra, under Mr. Balling, appearing in a popular programme that included Dvorák's 'New World' Symphony.

At Halifax the beautifully finished singing of the Madrigal Society on March 1, in old madrigals by Morley and Wilbye, and modern part-songs by Bantock and Debussy, was heard to the utmost advantage, and reflected credit on the able training of their conductor, Mr. H. Shepley. On March 6 the Halifax Choral Society, under Mr. Fricker, gave a programme which, in Brahms's 'Triumphlied' and Coleridge-Taylor's 'A tale of Old Japan,' afforded not only some striking contrasts, but a task worthy of this very efficient choir. On March 13 the Halifax Orchestral Society essayed Dvorák's 'New World' Symphony, an exacting task for an amateur body, of which, under Mr. van Dyk's guidance, they acquitted themselves at least creditably. At the Halifax Chamber Concert on March 14 the Rawdon Briggs Quartet

gave a fine reading of Beethoven's Quartet in B flat (Op. 130), and, with Mr. Herbert Johnson as pianist, of Dvorák's charming Quintet.

The Hull Harmonic Society, on February 28, gave a performance of Elgar's 'King Olaf' under Mr. W. Porter's direction, and though this difficult work severely taxed their resources, achieved a considerable measure of success. The singing of Miss Jennie Taggart and Mr. Alfred Heather deserves special recognition. On March 11 the Hull Vocal Society, under Dr. G. H. Smith, gave 'Elijah,' and on March 14 the Philharmonic Society, of which Mr. J. W. Hudson is conductor, gave a programme of orchestral music, the chief feature of which was Beethoven's seventh Symphony.

The Keighley Orchestral Society, conducted by Mr. J. B. Summerscales, gave, on March 5, a concert of popular music, including the first 'Peer Gynt' Suite, and the 'Freischütz' Overture, Sullivan's 'In Memoriam' Overture being included in memory of the late Mr. Frank Davidson, a young musician, some of whose works had been given by the Society. On March 4, the Morley Choral Society departed from their usual routine by giving a very enjoyable orchestral concert, at which Mr. Fricker conducted the 'Unfinished' Symphony, and Mr. L. F. Bundle played the solo part in Schumann's Introduction and Allegro for pianoforte and orchestra. The Ilkley Vocal Society gave, on March 3, a refined and sympathetic performance, under Mr. Akeroyd's direction, of Coleridge-Taylor's 'A tale of Old Japan.' The Armley Choral Society, which, under Mr. H. H. Pickard's training, has won for itself more than local fame, gave Handel's 'Samson' with very good effect, on March 11, and justified this revival of a neglected masterpiece. On February 19, the last of the series of chamber concerts instituted by Mr. Hylton Stewart at Scarborough introduced as vocalist Mr. Plunket Greene, who, with the very sympathetic co-operation of Mr. Berkeley Mason, gave a generous selection of songs of all periods. Miss Mabel Moss contributed pianoforte solos. On March 13, Brahms's 'German Requiem' was given at St. Martin's, Scarborough, under Dr. Ely's direction, and with Mr. Hylton Stewart at the organ. The same work was given in Wakefield Cathedral on the same day, Mr. J. N. Hardy, the organist, conducting, and again at Dewsbury Parish Church on March 18, under the direction of the organist, Mr. G. H. Hirst.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The forty-sixth concert of the University Choral and Orchestral Society, which took place on February 21, was notable for an excellent performance of Bach's 'Phœbus and Pan,' under the direction of Professor C. Sanford Terry. The solo parts were taken by Miss Dorothy Silk, Mr. H. P. Skakle, Mr. A. C. Kidd, and Mr. J. B. O'Connor. The choir also gave 'Follow me 'ome,' a ballad for chorus and orchestra, by M. F. Bell, as arranged by Professor Terry, and the following part-songs:—'Sleeping' and 'In praise of Neptune,' by Edward German, 'Tanzlied,' arranged by Cornelius, and 'Eheu! Fugaces dies,' by Mr. J. S. Cook, a member of the Society. The orchestra also contributed separately.

CUPAR.—The complete cycle of Coleridge-Taylor's 'Hiawatha' was performed with good effect by the Choral Union on February 27, under the direction of Mr. J. M. Cooper. The choral singing was of a high standard, and good work was done by the soloists, Miss Jean Gibson, Mr. John Jamieson, and Mr. Alex. Richard. A small orchestra, assisted at the pianoforte by Mr. D. Coutts, provided accompaniments.

DOVER.—A course of lectures arranged by Mr. H. J. Taylor in connection with the Municipal Institute has just been concluded at Dover. They have been given on alternate Saturdays before large and interested audiences. The first lecture was given by Dr. E. J. Bellerby on 'How to enjoy music.' Two lectures on 'The orchestra' were given by Mr. H. J. Taylor, the first dealing with stringed instruments, the second with wind instruments and percussion. Each instrument was shown and used, upwards of seventy examples being given. The last lecture was by Dr. Charlton Palmer, on 'Musical absurdities in connection with music and musical people.' Dr. Palmer dealt with absurdities in notation, in pianists, in vocalists, in church music, &c. The subject being one full of humour, it was much enjoyed.

DUNDEE.—Elgar's 'Caractacus' was performed for the first time in this city by the Amateur Choral Union on February 19. The soloists were Miss Jenny Taggart, Mr. Maurice D'Oisly, Mr. Herbert Brown, and Mr. Fletcher Perry. The work was enthusiastically received by a large audience. A band of forty-five, under the leadership of Mr. W. H. Cole, ably supplied the exacting orchestral accompaniments. Mr. Charles M. Cowe conducted.

EPFING.—The Epping Choral Society gave their annual concert on February 26 in the Church Room (the Town Hall having unfortunately been burned down). The principal works given were Sir Frederick Bridge's 'A Song of the English' and 'The Cradle of Christ,' and the composer, who received an ovation, kindly conducted. The solos were taken by Miss Katherine Vincent and Mr. Graham Smart, who also contributed songs which were much appreciated. Instrumental solos were given by Mr. Frederick Simmons (who led the orchestra) and by Mr. E. Ralph Franklin, the Society's excellent accompanist. Mr. Henry Riding played the harmonium, and Mr. Donald Penrose conducted the part-songs and Grieg's 'Landerkenning.'

HEANOR (DERBYSHIRE).—A most successful performance of Mendelssohn's 'Elijah' was recently given in the Town Hall under the conductorship of Mr. A. H. Bonsor. The artists were Miss Nellie Judson, Miss Irene Buckley, Mr. E. Kemp, and Mr. James Coleman. The choir of 100 voices obtained admirable effect in the dramatic choruses.

HOYLAKE.—The Male-Voice Choir, after a period of inactivity, gave a highly-successful concert in the Town Hall on March 6. Mr. Gershom Stewart, M.P., said the choir was a credit to his constituency, and hoped it would never hibernate again. The artists were Mr. Charles Tree, Misses Ruby Round (violin), Nellie Marshall and C. Campbell. Mr. Charles Hughes (Southport) is the conductor.

GUILDFORD.—A successful performance of Gounod's 'The Redemption' was given on March 13 by the Guildford Choral and Orchestral Society, under the direction of Mr. Archibald Hollier. The solo parts were taken by Miss Carrie Lanceley, Miss Kate Osborn, Mrs. Cole, Mr. Frank Tebbutt, and Mr. George Baker.

HANLEY.—On March 13, the Glee and Madrigal Society gave as good a performance of 'A tale of Old Japan' as could be desired. The rich, smooth tone of the choir and its characteristically refined style were admirably suited to Coleridge-Taylor's sleek, melodious music. Elgar's 'Britons, alert,' from 'Caractacus,' provided contrasted material, in which the choir were again heard to great advantage. The programme also included orchestral numbers and contributions by the soloists, Miss Doris Carter, Miss Winifred Lewis, Mr. Maurice d'Oisly, and Mr. Thorpe Bates. Mr. John James conducted.

HYTHER.—The Choral Society gave the third concert of their tenth season on March 12, when 'The Creation' (Haydn) was performed, with the omission of only two recitatives and one duet. Miss Blanche Kemble, Mr. Ernest Turner, and Mr. F. L. Keefe were the solo vocalists, Mr. A. T. Dixon was leader of the band, and Dr. A. T. Froggatt conducted.

KIDDERMINSTER.—Two humorous cantatas—'John Gilpin' and 'The wedding of Shon Maclean'—were the principal items in the programme of a recent concert of the

Choral Society, given under the direction of Mr. J. Irving Glover. The choral singers did their work with great spirit, and admirable solo singing was provided by Miss Percival Allen and Mr. James Coleman.

KIRKCALDY.—An excellent concert was given by the Amateur Orchestral Society on February 26, under the direction of Mr. J. M. Cooper. MacCunn's 'Land of the mountain and the flood,' Wagner's 'Flying Dutchman' Overture, and Schubert's 'Unfinished' Symphony were in the programme, and solo numbers were provided by Mr. John Jamieson (vocalist) and Mr. James Messau (violinist).

LEICESTER.—Highly-creditable performances of Coleridge-Taylor's 'A tale of Old Japan' and Sir Hubert Parry's 'The Pied Piper of Hamelin' were given by the Philharmonic Society on March 11, under the direction of Mr. Walter J. Bunney. The choral singing and the work of the soloists, Miss Carrie Tubb, Miss Violet Elliott, Mr. Frank Mullings and Mr. Julien Henry, were at a high standard, a fact which made the smallness of the audience all the more regrettable.

LEVEN.—The Amateur Orchestral Society of thirty performers gave a concert on February 28, under Mr. J. M. Cooper's conductorship. Schubert's 'Unfinished' Symphony was the chief number. Solos were given by Mr. Davidson (vocalist) and Mr. Messeas (violinist).

LYNN.—A high standard was attained by the singing of the Musical Society in a performance of 'Elijah' on March 5, under the direction of Mr. W. J. Comley. The choral interpretation was marked by good expression and attractive tone. The solo parts were well taken by Miss Idwen Thomas, Miss Evelyn Pull, Mr. Herbert Thompson, and Mr. Graham Smart. Mr. F. A. Keene was at the organ.

NEWPORT PAGNELL.—The Musical Society gave their annual concert in the new Electric Theatre on Tuesday, February 28. Musical Societies from Fenny Stratford, Olney, and Wolverton contributed members to augment the local forces, and a band and choir of 140 gave a splendid performance of 'The Messiah.' The soloists were Miss Idwen Thomas, Miss Marjorie Lockey, Mr. Herbert Thompson, and Mr. Graham Smart. Mr. C. Kenneth Garratt conducted. A large audience attended.

NEWPORT (SHROPSHIRE).—Mendelssohn's 'St. Paul' was performed with good effect by the Choral Society, under the direction of Mr. James Smart, on March 11 at the Town Hall. The solo parts were taken by Miss Christine Bywater, Miss Edith Gould, Mr. Jesse Hackett, and Mr. James Coleman.

PORTSMOUTH.—The programme of the Philharmonic Society's concert on March 6 had several points of interest, chief among which was Elgar's 'The Music Makers.' An admirable performance was given, in which the spirit of the words and music was fully reflected. The alto soloist was Miss Phyllis Lett. The choir were also heard separately in Charles Macpherson's 'Adieu, sweet Amaryllis' and in a Bach Motet. Miss Muriel Seymour, a violinist in the orchestra, was the pianoforte soloist in Schumann's Concerto. Mr. Hugh Barry conducted.

ST. HELENS.—Cowen's 'The rose maiden' was performed with admirable effect by the Co-operative Choral Society on March 6, under the direction of Mr. Abram Jones. Both the choral singing and the work of the soloists, Miss Rowena Thomas, Miss B. Myrtle Jones, Mr. Charles Lawrenson, and Mr. Richard Tranter, contributed to the success of the occasion.

SOUTHPORT.—The Southport Choral Society on March 7, at the Cambridge Hall, gave their last concert of the present series, and completed their twenty-fifth season of continued concerts. In Brahms's 'Song of Destiny' and Parry's 'Blest pair of Sirens,' the choir displayed excellent tone, and the interpretation was very dignified and impressive. Tone and attack were alike good, and there were many delightful points in phrasing. In Brahms's Rhapsody for contralto solo and male choir Miss Teresa Amalfi sang the solo part with great earnestness, and the chorus parts of this work were ably sustained by the Southport Vocal Union. This fine body of male singers also gave effective interpretations of

'Deep Jordan's banks,' by Jenkins, and Coleridge-Taylor's 'The lee shore.' Miss Dorothy Crewe gave thoughtful and artistic pianoforte solos. Mr. J. C. Clarke proved himself once more an able conductor.

SUNBURY-ON-THAMES.—The Choral Society gave an excellent performance at St. Mary's Parish Hall, on March 6, of Farmer's 'Christ and His Soldiers,' the solos being well sung by Mesdames Addington, Metcalfe, and Summers, and Messrs. Bishop, Herridge, and Idle. Mr. F. Broad, organist of St. Mary's Church, conducted.

TAMWORTH.—The Choral Society (established in 1886) performed 'Elijah' on March 5 before a large audience. Choir and orchestra numbered over 120. The soloists were Madame Laura Taylor, Miss Marguerite Sadler, Mr. West Ludlow, and Mr. William Bately. Mr. H. Rose conducted.

TROWBRIDGE.—Dunhill's 'Tubal Cain' and Pattison's 'The Ancient Mariner' were performed recently by the choir of the Congregational Church under the direction of Mr. E. C. Beaven. The principals were Misses Alexander and Hares, Mr. C. Hares, and Mr. F. Hillman.

WATFORD.—At the Public Library on February 19 the orchestras of the School of Music gave an excellent programme under the direction of Mr. Victor Duane. The minor section played two movements from Mozart's Symphony in D major (No. 23), and the senior section gave two movements from the 'Jupiter' Symphony and concerto movements, with Miss Nora M. Godman (violinist) and Mr. Frederick Pratt (pianist) as soloists. Mr. Ernest Hodgins (vocalist), Miss Eileen Duane (violinist), and Mr. Victor Duane (violinist) also performed.

WOLVERHAMPTON.—The Festival Choral Society, which has well earned its wide reputation, gave a most creditable performance of Brahms's 'Requiem' at the Agricultural Hall on March 10. The choir's capacity for subdued and dignified expression found a fitting medium in this solemnly magnificent music, and the interpretation, given under Mr. George Halford's direction, was impressive. Appropriate work was done by Miss Alice Hare and Mr. Harry Downing as soloists. The programme of the concert also included Beethoven's fifth Symphony.

by Walter Braunfels, and Richard Strauss's 'Wanderers Sturmlied' for six-part chorus. —Two new choral works by Siegmund von Hausegger, 'Die Weihe der Nacht' and 'Sonnenaufgang,' were produced under the direction of Professor Siegfried Ochs at the third concert of the Philharmonischer Chor. —An interesting Brahms programme was submitted by the Brahmsverein. Under the direction of Herr Fritz Rückward fine performances were given of the motet 'Warum ist das Licht gegeben dem Muheligen' for four- and six-part chorus a cappella (Op. 74), and the 'Fest und Gedenksprüche' for eight-part chorus (Op. 109). 'The Neuen Liebeslieder Walzer' for solo voices, chorus, and pianoforte duet were also included in the programme. —Hans Pfitzner's overture 'Das Christelflein,' a Prelude and Fugue for orchestra by Ernst von Reznicek, 'Die Insel der Kirche' (the second of the 'Vier Episoden aus Odysseus Fahrten') by Ernst Boehe, the Prelude to the third Act of Max Schillings's opera 'Der Pfeifertag,' and Spohr's Concerto for string quartet and orchestra figured in the programme of the sixth Symphony Concert of the Königliche Kapelle (conductor, Dr. Richard Strauss). —At his last pianoforte recital Herr Karl Friedberg produced a new 'Sonata eroica' by Waldemar von Baussem. —The Brussels and Fitzer Quartets gave a concert devoted to Octets, the programme including beautiful examples by Johan Svendsen (Op. 3) and Mendelssohn. —The Pfannschmidt'scher Chor sang Mendelssohn's 'Loreley' Finale, Georg Schumann's 'Sehnsucht,' and a new choral work, 'Die deutsche Tanne,' by Friedrich E. Koch. —Mlle. Nathalie Aktzéry gave three recitals consisting of Russian songs from the 18th, 19th, and 20th centuries. The programmes included works by Schilin, Dietz, Koslowsky, Kaschin, Bonlachoff, Wielhorsky, Glinka, Dargomysky, Rubinstein, Moussorgsky, Borodin, Tchaikovsky, Rimsky-Korsakoff, Arensky, Davidoff, Cui, Balakireff, Glazounoff, Liapounoff, Tscherepinin, Glière, Gnjesin, Stravinsky, Rachmaninoff, Wassilenko, and Sachnowsky. —The Königliches Akademisches Institut für Kirchengesang gave a concert devoted to compositions by Orlando di Lasso. The programme contained some of this master's finest works, such as a three-part 'Adramus Te, Christe' and the two six-part motets, 'Timor et tremor' and 'Confitebor Tibi, Domine.' —Lortzing's opera, 'Der Waffenschmied,' was recently revived at the Deutsches Opernhaus. —Under the direction of Professor Arthur Nikisch, Josef Holbrooke's tone-poem 'Queen Mab' was performed at the ninth Philharmonic Concert for the first time in Berlin. Although the critics differ in their appreciation of the work, they nearly all admit the composer's remarkable command of the orchestra. The programme also included Strauss's 'Ein Heldenleben.' —A new Symphonic Rhapsody by Walter Lampe was played for the first time at the fifth Hausegger Konzert. —A Symphony in F minor (No. 3), by Max von Oberleithner, Debussy's choral work 'La Demoiselle élue,' new songs with orchestra by Weingartner, and 'A Pagan Poem' by Ch. M. Loeffler, formed the programme of the third of the Moderne Symphonie-Konzerte (conductor, Herr Iwann Fröbe). —Bruckner's eighth Symphony was played at a concert conducted by Herr Werner Wolff. —At San Franks's last concert of old orchestral music Handel's 'Concerto Grosso' in G minor, a Symphony in D major by Stamitz, several airs-de-ballet by Grétry, and Philipp Emanuel Bach's Pianoforte concerto in D minor were heard. Max Reger's Violin sonata in F sharp minor, Op. 84, was played by Madame Elly Ney van Hoogstraten and Herr Willi van Hoogstraten. —A new Pianoforte concerto by Serge von Bortkiewicz was recently produced by Herr Emeric von Stefani. —Under the direction of Herr Leo Blech, Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Royal Opera. It was admirably performed, and made a success. —An interesting programme, including Rudolf Siegel's 'Apostaten Marsch,' 'Requiem' for tenor solo, male choir and orchestra by Conrad Ansoerge, an early composition by Richard Strauss, 'Der Brauttanz,' and Liszt's Traueroede 'Die Toten,' was submitted by the Charlottenburger Lehrergesangverein. —Cherubini's 'Anakreon' Overture and Berlioz's dramatic symphony 'Romeo and Juliet' were played under the direction of Dr. Richard Strauss at the seventh Symphony concert of the Königliche Kapelle.

Foreign Notes.

ANGERS.

A two-act opera, 'Le Retour,' composed to his own libretto by Max d'Ollonne, was produced at the Grand Theatre on February 13.

AUGSBURG.

At the last concert of the Oratorienverein an interesting symphonic-poem, 'Brand' (based on Ibsen's drama), by Karl Glogner, was produced under the composer's direction.

BARMEN.

Under the conductorship of Herr Heger, Richard Strauss's 'Ariadne auf Naxos' was recently given for the first time at the Municipal Theatre.

BAYONNE.

Massenet's opera 'Thérèse' was lately played for the first time at the Opéra with great success.

BERLIN.

The Singakademie (conductor, Professor Georg Schumann) has given an interesting concert devoted to modern choral works. The programme included Bruckner's 150th Psalm, 'Hymnus an Amor' by Ernst Eduard Taubert, Hugo Kaun's 150th Psalm, the sixth chapter of 'The vision of St. John'

BONN.

Under the auspices of the Society Beethovenhaus the eleventh chamber-music Festival will take place during the days of April 27—May 1. The programme will contain among other works Beethoven's String quartets, Op. 18, No. 4, and Op. 130, the Serenade for flute, violin, and viola, Op. 25, Brahms's Sextet for strings, Op. 18, and the Pianoforte quintet in F minor; also the String quartet in E flat, Op. 109, and the Pianoforte quartet in D minor, Op. 117, by Reger. One evening will be largely occupied by instrumental compositions by Bach, including the Concerto for two pianofortes and string orchestra in C major. On the same occasion Vivaldi's Concerto for three violins and a set of old madrigals will be heard. The Festival will terminate with performances of Mozart's Clarinet quintet and Schumann's Pianoforte quintet. Among the artists engaged are the Rosé Quartet, the Klingler Quartet, the Bohemian Quartet, and Messrs. Eugen D'Albert and Max Reger.

BREMEN.

The programme of the sixth Philharmonic Concert (conductor, Professor Wendel) included Ernst Boehe's 'Tragic Overture.'—At the seventh concert, Reger's 'Concerto in the olden style,' and Brahms's second Pianoforte concerto in B flat (soloist, Madame Elly Ney van Hoogstraten) were played.

BRESLAU.

Brahms's cantata 'Rinaldo' was performed by the Waltzoldische Gesangverein.—The Lehrergesangverein gave Bleyle's 'Vereinsamt' (text by Nietzsche) and Hegar's 'Heldenzeit.'—Verdi's four 'pezzi sacri' figured in the programme of the Singakademie (conductor, Professor Dohrn).—At the Symphony Concerts the outstanding features have been performances of Liszt's 'Dante' Symphony, the fifth Symphony in B flat major by Bruckner, Weingartner's new 'Lustige' Overture, and Max Reger's 'Romantische Suite.'

BRUNSWICK.

Oscar von Chelius's opera 'Die vernarrte Prinzessin' was recently given for the first time at the Court Theatre.

BRUSSELS.

Symphonic pieces from Massenet's 'Erynnies' and Jan Blockx's 'Triptyque symphonique' ('Jour des Morts,' 'Noël,' et 'Pâques') were heard at the third Conservatoire concert. On February 22 a new opera, 'Kaatje,' composed by Victor Buijn to the libretto of Henri Cain (an adaptation of a play by Paul Spaak), was produced under the direction of M. Otto Lohse with success at the Théâtre Royal de la Monnaie.

BUDA-PESTH.

Among the most interesting works heard lately at the Philharmonic Concerts have been Mahler's 'Das Lied von der Erde,' a 'Suite-symphonique' by Nikolaus Radnai, Massenet's Overture to 'Phèdre,' Saint-Saëns's third Symphony in C minor (with organ and pianoforte), and Debussy's Rhapsody with clarinet obbligato.—On the occasion of the fortieth anniversary of Professor Jenő Hubay's artistic activity a musical Festival devoted to his compositions took place lately. The chief feature of this was a performance of the opera 'Der Geigenmacher von Cremona.' His well-known pupils, Madame Stefi Geyer and Messrs. Franz von Vecsey and Joseph Szigeti, played the four Violin concertos. The King-Emperor conferred the high title of Königlich-ungarischer Hofrath on the artist, who was the recipient of honours from all sections of the public.

CASSEL.

Mahler's fifth Symphony and Max Reger's 'Romantische' Suite were played at a Symphony Concert of the Königliche Kapelle (conductor, Herr Franz Beier).—At a concert of the Meininger Hofkapelle (conductor, Dr. Max Reger) Reger's 'Concerto in the olden style' was introduced.

CHEMNITZ.

Franz Mayerhoff's second Symphony in C minor was lately produced under the composer's direction. On the same occasion a Scherzo for orchestra, Op. 7, and a 'Rhapsodie sur des Thèmes de l'Oukraine,' by Erwin Lendvai, were played for the first time.

COBLENZ.

Under the direction of Professor Willem Kes the 'Schauspiel' Overture, by Korngold, was performed for the first time.

COLOGNE.

Otto Neitzel's opera 'Barbarina' was given for the first time at the Municipal Opera House on February 9. The work, which is in three Acts with an epilogue, was cordially received. Later, Hans Pfitzner's opera 'Der arme Heinrich' was introduced under the direction of Herr Gustav Brecher, and proved a great success.—Enrico Bossi's 'Der Blinde' for baritone solo, chorus, and orchestra, and his Organ concerto in A minor (most excellently played by the composer) and a 'Venizianische Suite' by Franca di Venezia, figured in the programme of the seventh Gürzenichkonzert (conductor, Herr Fritz Steinbach). On the same occasion Sgambati's interesting Pianoforte concerto was performed with Signor de Solis as soloist.

CREFELD.

Under the direction of Professor Müller-Reuter the 'Passions-Oratorium' by Felix Woyrach was lately performed by the Singverein. The work made a favourable impression.

DARMSTADT.

A Serenade for string orchestra, by Johann Cleuver, was introduced at a Symphony Concert of the Court Orchestra.—Max Reger's choral work 'Die Nonnen' was performed for the first time at a concert of the Musikverein.—Four beautiful songs, 'Unser Herz ist unruhig,' 'Tag und Nacht,' 'Der kurze Frühling,' and 'Immer wenn der Märzwind weht,' for female choir *a cappella*, by Arnold Mendelssohn, were produced at a concert of the Wagnerverein.

DESSAU.

Ernst von Dohnányi's String quartet in D flat and a Pianoforte trio in B major by Franz Mikorey were played at the third Chamber-music Concert.

DONAUESCHINGEN.

An unpublished Symphony of Haydn that has until recently been in the ducal private library was produced under the direction of Herr Burkard.

DORTMUND.

Handel's 'Acis and Galatea' and Bach's 'Phœbus and Pan' were performed at a concert of the Musikverein (conductor, Professor Janssen).

DRESDEN.

Tchaikovsky's rarely-heard Sextet for strings, 'Serenade de Florence' (Op. 70), was performed at a concert of the Tonkünstlerverein.—Bruckner's ninth Symphony was played by the Königliche Kapelle.

DÜSSELDORF.

Under the direction of Professor Karl Panzner, Paul Ertel's symphonic-poem 'Hero and Leander' was played at the sixth Symphony Concert.—Berlioz's *Te Deum* for three choirs, orchestra, organ, and tenor solo, was given for the first time at the sixth Musikvereins-concert (conductor, Professor Panzner).—Offenbach's 'Die schöne Heleen' was revived at the Municipal Theatre.

ELBERFELD.

Siegfried Wagner's opera, 'Der Bärenhäuter,' was recently given for the first time (with the composer as conductor) at the Municipal Theatre, and was well received.—Henry Février's opera, 'Monna Vanna' (after Maeterlinck's drama), was given for the first time at the Municipal Theatre. The work was very well received.

FRANKFURT.

Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Opera House without conspicuous success. A better fate met the revival of Debussy's 'Pelleas und Melisande.'

GENEVA.

Among the most interesting recent features at the Symphony Concerts have been performances of Mahler's ninth Symphony, Richard Strauss's tone-poem 'Don Quixote,' and 'Deux préludes de Saint-Sébastien,' by Debussy, all of which were excellently played under the direction of Herr Bernhard Stavenhagen.—Gabriel Dupont's opera 'La Glu' was lately introduced at the Municipal Theatre.

GIESSEN.

At the last two concerts of the Konzertverein, Reger's choral work, 'Die Nonnen,' and 'Romantische Suite,' Bruckner's third Symphony, and Beethoven's 'Missa Solennis' were performed.

GRAZ.

Richard Strauss's 'Der Rosenkavalier' was recently given for the first time at the Municipal Theatre with great success.

HALLE.

Sibelius's 'König Christian' Suite was played at the fourth Symphony Concert in the Municipal Theatre.

HAMBURG.

The Singakademie (conductor, Professor Barth) gave a concert performance of Cornelius's 'Der Barbier von Bagdad' (in the edition of Felix Mottl).—The programme of the last Philharmonic Concert, given under the direction of Herr von Hausegger, contained Max Schillings's Violin concerto and three Böcklin-Phantasien for orchestra by Felix Woyrsch.

HEIDELBERG.

The seventh concert of the Bachverein was devoted to old instrumental music, the programme including works by Jacopo Peri, Fr. Cavalli, M. A. Cesti, S. Rosa, G. Sarti, Paisiello, Gluck, Piccini, Ditters von Dittersdorf, Rameau, and Mozart.—Handel's 'Concerto grosso' in B minor, a rarely-heard Symphony for strings with two oboes and two horns by Haydn, and Chabrier's Rhapsody 'España' were performed at the eighth concert.

KARLSRUHE.

Two new operas, 'Zuleima,' by the eighteen-year-old composer, Heinrich Bienstock (libretto by Ferdinand Lion), and 'Der fahrende Schüler im Paradies' (an adaptation of Hans Sachs's carnival-play by Fritz Koennecke), were recently produced at the Court Theatre. Both composers show much talent, though that of Koennecke is more mature.

LEIPSC.

Under the direction of Herr Otto Lohse, Franz Schreker's very interesting opera 'Der ferne Klang' was given for the first time at the Municipal Theatre with great success. The work is undoubtedly one of the most remarkable products of recent years.—Bruckner's Symphony in A major was given for the first time at a Gewandhaus concert (conductor, Professor Arthur Nikisch).—Volkman's Overture to 'Richard III.' was played at a Philharmonic Concert under the direction of Professor Hans Winderstein.—The Riedel-Verein (conductor, Dr. Georg Göhler) gave fine performances of Bossi's 'Canticum Canticorum' and Verdi's Te Deum and 'Stabat Mater.'—At the last concert of the Bachverein, Professor Straube secured excellent performances of five of Bach's most beautiful cantatas.—At the concert of the Pauliner Gesangverein, Kurt Striegler's choral work, 'Elfenlied,' and Karl Bleyle's 'Sieges-Ouverture zur Jahrhundertfeier der Schlacht bei Leipzig' were produced.—Georg Schumann's oratorio, 'Rath,' was sung for the first time by the Philharmonischer Chor (conductor, Herr Richard Hagel).—Under the

conductorship of Dr. Georg Göhler, Mahler's 'Lied von der Erde' was performed for the first time in Leipzig.—A performance of Max Bruch's 'Lied von der Glocke' was given by the Singakademie (conductor, Herr Gustav Wohlgemuth).—The Rebner Quartet, from Frankfurt, played an interesting MS. Quartet (Op. 31) by Cyril Scott.

MANNHEIM.

One of the most notable of recent events has been a performance of Arnold Schönberg's tone-poem 'Pelleas und Melisande.' The work, excellently played under the baton of Herr Bodanzky, achieved a considerable success.

MOSCOW.

Brahms's 'Schicksalslied' and Hugo Wolf's 'Feuerreiter' were given for the first time in Moscow under the direction of M. Serge Kussewitzky.—At another of Kussewitzky's concerts, works by Fanelli, Debussy, and Ravel were heard with great interest.—The name of Scriabine has been much in evidence. M. Kussewitzky has performed the 'Poème de l'Extase,' all the Symphonies have been played recently, and at the sixth Philharmonic Concert M. Leonid Kreutzer conducted the 'Poème divin'; M. Siloti included the second Symphony and the extraordinary 'Prometheus' (with the composer at the piano) in one of his programmes.—Melartin's third Symphony was played under the composer's direction at the fifth concert of the Imperial Russian Music Society.

MÜNCHEN-GLADBACH.

Richard Strauss's Symphonic-fantasy 'Aus Italien,' and Max Schillings's 'Hexenlied,' were played at the fourth Symphony Concert under the conductorship of Herr Gelbke.

NANCY.

Massenet's last opera 'Roma' has been given for the first time, with success.

NEW YORK.

The ensemble of the Chicago Opera (manager, Mr. Dippel) introduced Kienzl's opera 'Der Kuhreigen' and Zandonai's 'Conchita'—Wolf-Ferrari's 'Le Donne curiose' was given with great success under Signor Toscanini's direction.—The policy of producing operas by native composers, inaugurated by the Metropolitan Opera Company last year with the production of Dr. Parker's 'Mona,' was recently followed up. The work chosen this time was Dr. Walter Damrosch's opera 'Cyrano de Bergerac' (the libretto being an adaptation of Rostand's drama). The work, excellently presented under the direction of Herr Alfred Hertz, was well received by the public; but the general opinion is that, although fluent and effective, the music lacks originality.

NICE.

A new opera, 'Myriane,' composed by Charles Silver to the libretto of Messrs. P. Ferrier and P. de Choudens, was recently produced at the Opéra.

PARIS.

Schumann's 'Faust' scenes were performed at the Conservatoire Concert on February 23.—At the Colonne Concert given on the same day, Fanelli's interesting 'Fête dans le Palais de Pharaon' was played with success, which, however, did not reach the delirious dimensions of last year, when the composer sprang into fame from utter obscurity.—Bourgault Ducoudray's 'Rhapsodie cambodgienne' was included in the programme of the Lamoureux Concert.—A new opera, 'Carmosine,' by Henry Février (libretto by Messrs. Henri Cain and Louis Payen), was successfully produced on February 24.—On March 2 Théodore Dubois's 'Symphonie Française,' was played at the Conservatoire Concert.—A fine performance of César Franck's 'Les Béatitudes' was given under the direction of M. Gabriel Pierné at the Colonne Concert on March 7.—On the same day Mahler's 'Kindertotenlieder' were sung at the Lamoureux Concert.—A most interesting 'Scherzo fantastique' by Igor Stravinsky was played at the Sechizi Concert.—Glück's 'Armide' has been revived at the Grand Opéra.

PRAGUE.

At the last concert of the Kammermusikverein Arnold Schönberg's 'Pierrot Lunaire' Lieder were performed, and were most emphatically hissed by a large section of the public.

ROME.

Vincenzo Tommasini's comic opera, 'Eguale fortuna,' was recently produced at the Costanzi Theatre. The composer (who is his own librettist) shows much talent, and his work was well received.

ROUEN.

A new opera, 'Graziella,' composed by Jules Mazellier to the text by Messrs. Henri Cain and Gastambide, was lately produced at the Opéra.

ST. PETERSBURG.

Dr. Richard Strauss recently conducted two concerts on his own compositions, and won a great personal success. The majority of the critics, however, failed to appreciate 'Ein Heldenleben.' His 'Elektra' will by now have been performed at the Imperial Opera, where it has for a long time been in preparation.—Mahler's seventh Symphony was played for the first time at the sixth Kussewitzky Concert.—At the seventh concert the Prelude to Moussorgsky's opera, 'Chovantschina,' Liadoff's 'Baba Jaga,' and fragments from Igor Stravinsky's Ballet 'Petrouchka' were heard with great interest.—The seventh Siloti Concert was occupied largely by works of Bach (all given for the first time in St. Petersburg), the programme including the Magnificat, Prelude to the 140th Cantata, and the sixth 'Brandenburg' Concerto. The concert terminated with a fine performance of Rachmaninoff's cantata, 'The Spring.'—The famous pianist, M. Joseph Hoffmann, has created a sensation this season. He has so far given fourteen pianoforte recitals in the biggest hall here, and has continually played to crowded houses.

VIENNA.

A Kammer-symphonic for string quartet, oboe, clarinet, horn, bassoon, and harp, by Richard Stöhr, was produced at a concert of the Tonkünstlerverein.—The Philharmonic Choir (conductor, Herr Franz Schreker) produced Arnold Schönberg's new choral work, 'Gurre Lieder.' A kind of secular oratorio, it is designed for solo voices, male choir, mixed choir, and a very large orchestra, containing a number of divided string groups, twenty-five wood-wind and twenty-five brass, besides a small arsenal of percussion, instruments. There are unmistakable beauties of tone-effects and atmosphere, and passages which to the uninitiated appear hideous or ridiculous. The weakness of the work is its extreme length and too great preponderance of the Adagio movement. The music is said, however, to be often on an intellectual level with the intensely-poetic text of the Danish writer J. P. Jacobsen.—At the Volksoper, Mascagni's opera 'Isabeau' was given for the first time in any German-speaking country. The work was not a great success.—A sensation recently occurred at the Imperial Court Opera. Public dissatisfaction with Herr Gregor's management came to a head at a performance of Meyerbeer's 'Huguenots,' and it vented itself upon an unfortunate understudy for the part of Valenine. The uproar was so violent that the police were summoned to restore order. Herr Gregor has offered to resign.

Miscellaneous.

His Majesty The King has been graciously pleased to accept a copy of Mr. Francesco Berger's volume of 'Reminiscences,' lately published by Messrs. Sampson Low & Co., and dedicated, by special permission, to Queen Alexandra.

Mr. Tobias Matthay gave a lecture on 'The fundamentals of teaching touch or technique' to the London section of the Music Teachers' Association at Morley Hall on February 26.

An extremely interesting lecture on the Viol da Gamba and other old instruments was given by Mr. E. Van der Straeten before the L.C.C. Hackney Institute Musical Society on March 15. The lecturer, who is an indefatigable explorer in the realm of old music, drew up a unique programme of music, largely for gambas, bass-voles, and viole d'amour, to illustrate his remarks. The composers represented were John Jenkins, Simon Ives, Lawes, Corbini, Christopher Simpson, August Kühnel, J. J. Fux, Schenck, Bach, Ariosti, Pietro Torri, Marais, Laborde, d'Herrewille and Philip Rameau. In five cases there were 'novelles.' These were a Bach Aria with obligato for two gambas; a Fancy by Simpson; a Sonata by Kühnel for two gambas with harpsichord; an anonymous vocal duet with accompaniment for three violas; and a song by Laborde.

The Journal of the Welsh Folk Society (vol. i, Part 2, bears witness to the zeal and ability of the promoters of this excellent organization. The section (Part 4) just published is a substantial booklet of sixty pages, and it contains much material of great interest to all interested in folk-song. When the Society was started the members were told that there were no tunes to be collected. Two years ago the Society had collected five hundred, and now—says the editor of the Journal—they have lost count. The preface by the editor reviews the work of the Society up to 1912, and is a very interesting survey. We hope to give consideration to the contents of the volume later on. The secretaries are Mrs. Mary Davies, 12A, Eton Road, Hampstead, London, and Miss Amy Preece, Penryn, Carnarvon.

The name of Mr. Percy A. Scholes (Extension lecturer of Oxford University and of Manchester University) has been added to the supplementary list of Extension lecturers of the University of London.

Mr. Cecil Sharp's second lecture under the auspices of the Folk-Dance Society took place at Queen's (small) Hall on February 20. The subject was 'Morris Dances.'

Mr. Paul Rochard has been appointed conductor of the Nuneaton Choral Society.

Answers to Correspondents.

PROFESSOR G.—(1) The greater number of the issues of the *Musical Times* for the last six years can be supplied at the original price or a little more. Some, however, are scarce, and are therefore expensive. (2) The usual professional discount is allowed. (3) We will communicate with you on receiving your name and address.

ELSIE COX.—♩ = 69 seems much too fast for the opening. We suggest ♩ = 46, which would leave time for the later elaborations. The ♩ = 96 would then be 'Poco più mosso.'

C. A. F.—Authorities differ as to the time-position of the turn. In the present case we think that the turn should be considered as part of the preceding bar.

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| 2. | How sweet to wander 'neath the trees | .. | .. | .. | .. | .. | .. | .. | .. |
| 3. | Come, O come, dearest, come | .. | .. | .. | .. | .. | .. | .. | .. |
| 4. | As the watcher longs | .. | .. | .. | .. | .. | .. | .. | .. |
| 5. | I'm in no hurry to marry | .. | .. | .. | .. | .. | .. | .. | .. |
| 6. | When gallant lovers come a-wooing | .. | .. | .. | .. | .. | .. | .. | .. |
| 7. | An end will I bring to doubt | .. | .. | .. | .. | .. | .. | .. | .. |
| 8. | Her true love she greeteth | .. | .. | .. | .. | .. | .. | .. | .. |
| 9. | As dewdrops at morn | .. | .. | .. | .. | .. | .. | .. | .. |
| 10. | Hark, silvery bells chiming | .. | .. | .. | .. | .. | .. | .. | .. |
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Go, song of mine (6 parts)	E. Elgar	6d.	Soul of the world ("St. Cecilia's Day")	Purcell	1d.
God sends the night	R. Somerville	1d.	Spirit of night (8 parts)	Granville Bantock	1d.
Goslings, The (Humorous) (arranged)	F. J. Bridge	3d.	Spring	John E. West	1d.
Here a pretty baby lies	H. A. Smith	1d.	Spring is here, The (Op. 12, No. 2)	F. Hegar	1d.
How eloquent	John E. West	3d.	Springtide, The (Op. 28, No. 2)	A. Jensen	1d.
In praise of Neptune	E. German	3d.	Stricken hunter, The (6 parts)	Percy Pitt	1d.
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June	F. H. Cowen	3d.	Swiftly fly the birds (Op. 59, No. 3)	Schumann	1d.
Kitty of Coleraine (arr. by C. H. Lloyd)	Irish Air	2d.	Tell me, my love	W. H. Reed	1d.
Lee Shore, The	S. Coleridge-Taylor	2d.	Three Knights, The	E. German	1d.
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Love is a sickness	Percy Pitt	3d.	Wedding is great Juno's crown (Accompanied)	B. Tours	1d.
Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	1d.	When all the World is young	J. Pointer	1d.
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My soul would drink those echoes (8 parts)	A. C. Mackenzie	4d.			

FEMALE VOICES

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Annie Laurie (arr. by C. Macpherson)	Scottish Air	3d.	Maiden of the "Fleur de Lys" (arranged, unaccomp.)	E. A. Sydenham	1d.
Aubade (3 parts)	J. Ireland	1d.	May-bells	John E. West	1d.
Ballad of Sir Humphrey Gilbert, The	W. Wolstenholme	6d.	Oh, the merry May (unaccomp.)	P. E. Fletcher	1d.
Beauteous morn	E. German	3d.	Pixies, The	S. Coleridge-Taylor	1d.
Blow, ye gentle breezes (4 parts unaccomp.)	J. C. Marks	3d.	Queen of the heavens (Op. 37, No. 3) (4 parts)	Brahms	1d.
Come away, death	J. Harrison	2d.	Rhymes of the four birds, The	A. C. Mackenzie	1d.
Dawn of Day, The (arranged)	P. E. Fletcher	3d.	River King, The (Op. 21, No. 3) (4 parts unaccomp.)	Schumann	1d.
Dream, baby dream (unaccomp.)	P. E. Fletcher	3d.	See, what a wonderful smile (4 parts unaccomp.)	Colin Taylor	1d.
Earth and Man, The	A. C. Mackenzie	3d.	Sing ye praises (Op. 37, No. 2) (4 parts)	Brahms	1d.
Echoes	J. Pointer	3d.	Sleep, little baby (s. solo) (4 parts unaccomp.)	Colin Taylor	1d.
Encircled with a twine of leaves	S. Coleridge-Taylor	3d.	Slumber Song, A (arranged)	F. N. Loh	1d.
Exiles, The (unaccomp.)	Laurent de Kille	3d.	Softly fall the shades of evening (arranged, unaccomp.)	Hatto	1d.
Father Eternal (Op. 37, No. 1) (4 parts)	Brahms	1d.	Song of morning, A	A. C. Mackenzie	1d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.)	Schumann	1d.	Song of the Ermine	César Franck	1d.
Golden slumbers (2 parts)	A. H. Brewer	1d.	Stars of the Summer night (2 parts)	C. Pissini	1d.
Good-night, beloved (arranged, unaccomp.)	Pinsuti	1d.	There is a garden in her face (2 parts)	E. Elgar	1d.
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June roses (Op. 29, No. 2)	Schumann	1d.	What can lambskins do?	B. Tours	1d.
Little Sandman, The (from Brahms's Volkslieder)	(arr. by John E. West)	3d.	Ye banks and braes (2 parts)	A. M. Richardson	1d.
Lullaby (Op. 49, No. 4) (arranged)	Brahms	1d.			
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Alexander (Humorous) (T. or A.) T.B.B.)	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West)	Brahms	1d.
Bacchanalian Chorus	J. W. Elliott	4d.	Mad Dog, The. Humorous (A.T.B.B.)	C. H. H. Parry	1d.
Boy, The (Humorous) (T. or A.) T.B.B.)	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous)	Schumann	1d.
Dirge of kisses, A	P. E. Fletcher	3d.	Night March, The (Op. 62, No. 1)	C. H. H. Parry	1d.
Duncan Gray (T.T.B.)	A. M. Richardson	3d.	Orpheus. Humorous (A.T.B.B.)	Granville Bantock	1d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.)	Folk-Song	2d.	Pibroch of Donuil Dhu	A. H. Brewer	1d.
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405	Where wavelets rippled Ciro Piusati ...	"	6d.
406	We'll gaily sing and play ...	"	6d.
407	Gently falls the evening Marenzio ...	"	3d.
408	Lilies white, crimson roses (5 v.) ...	"	3d.
409	The shepherd's pipes (5 v.) ...	"	3d.
410	Spring returns (5 v.) ...	"	3d.
411	See where with rapid bound (6 v.) ...	"	3d.
412	Those dainty daffodillies (5 v.) Morley ...	"	3d.
413	Dainty, fine, sweet nymph ...	"	3d.
414	Shoot, false love, I care not ...	"	3d.
415	O say what nymph (6 v.) Palestrina ...	"	3d.
416	Ye singers all ... H. Waelrent ...	"	3d.
417	Now be on love ... G. A. Macfarren ...	"	14d.
418	Winds of Autumn! Chas. Oberthur ...	"	3d.
419	Softly fall the shades ... E. Silas ...	"	2d.
420	Love melittle, love melong L. Wilson ...	"	3d.
421	Shall I tell you whom I love Wesley ...	"	3d.
422	It was a lover and his lass J. Booth ...	"	14d.
423	Love's question and reply J. B. Grant ...	"	3d.
424	Hence, loathed melancholy (5 v.) Lahee ...	"	3d.
425	Evening Song ... E. M. Hill ...	"	3d.
426	Welcome dawn of summer's day ...	"	3d.
427	Charge of the Light Brigade Hecht ...	"	14d.
428	There is beauty on the mountain Goss ...	"	14d.
429	O my sweet Mary (5 v.) ...	"	4d.
430	Lo! where the rosy-bosom'd hours ...	"	4d.
431	Her eyes the glow-worm ...	"	4d.
432	Bells of St. Michael's Stewart ...	"	3d.
433	The Cruisken Lawn (5 v.) ...	"	3d.
434	The wine cup is circling ...	"	3d.
435	Ye mariners of England H. Pierson ...	"	14d.
436	The Vesper Hymn ... Beethoven ...	"	3d.
437	What though sorrow ... Naumann ...	"	2d.
438	The Swallows ... Pohlentz ...	"	2d.
439	Hope and Faith ... Weber ...	"	3d.
440	Hark, hark, the Lark ... Kücken ...	"	3d.
441	A walk at dawn ... Gade ...	"	3d.
442	Winter days ... A. J. Caldicott ...	"	3d.
443	Homeward ... Henry Leslie ...	"	3d.
444	To sea! the calm is o'er Marshall ...	"	3d.
445	Rest hath come ... Josiah Booth ...	"	3d.
446	Hymn to the Moon ... C. G. Reissiger ...	"	3d.
447	The Brook ... C. G. Reissiger ...	"	3d.
448	The Secret ... R. Müller ...	"	3d.
449	Is it to odours sweet ... R. Müller ...	"	3d.
450	On the water ... R. de Cuvry ...	"	3d.
451	The Water-lily ... N. W. Gade ...	"	2d.
452	There's one that I love F. Kücken ...	"	3d.
453	The trees are all budding ...	"	3d.
454	Here sings a bird ... Franz Abt ...	"	3d.
455	O world! thou art so ... Hiller ...	"	3d.
456	Winter Song ... H. Horn ...	"	3d.
457	The arrow and the song ... W. Hay ...	"	3d.
458	Kings and Queens ... Ciro Piusati ...	"	3d.
459	Would you ask my heart? ...	"	3d.
460	The Rhine Raft Song ...	"	3d.
461	The Silent Tide ...	"	14d.

No.			
462	The April time ...	Ciro Piusati	3d.
463	The Song to Pan ...	"	3d.
464	Autumn is come again ... F. Corber ...	"	3d.
465	My love beyond the sea F. H. Simms ...	"	3d.
466	Lord Ullin's Daughter ...	Prescott	3d.
467	Slow, slow, fresh fount ...	Watney	3d.
468	Song of the Wind ...	Gertrude Hill	3d.
469	Gentle winds ...	J. T. Musgrave	3d.
470	The Curfew ...	"	3d.
471	Waken, lords and ladies gay E. Lema ...	"	3d.
472	Tell me where is fancy bred ...	Finch	3d.
473	Hymn to Cynthia ...	B. Tours	3d.
474	I wo lovers ...	E. Heide	3d.
475	Tis twilight's holy hour Clippingdale ...	"	3d.
476	Oh, I wish I were a swallow W. Rogers ...	"	3d.
477	Slumber on, Baby dear Oliver King ...	"	3d.
478	Allen-a-Dale ...	C. H. Lloyd	3d.
479	The sweet spring ... F. E. Gladstone ...	"	3d.
480	Rustic coquette ... F. Champneys ...	"	3d.
481	Pack clouds away ...	C. H. Lloyd	3d.
482	A chaffer's wedding L. Lewandowski ...	"	3d.
483	Joy in spring ...	"	3d.
484	Ave Maria ...	"	3d.
485	And then no more ...	"	3d.
486	This day, in wealth of light ...	"	3d.
487	Starlit is night-time ...	"	3d.
488	In the moonlight ...	"	3d.
489	Silent happiness ...	"	3d.
490	Snowdrops ...	"	3d.
491	May-day ...	"	3d.
492	Good-night from the Rhine ...	"	3d.
493	Evening ...	G. C. Martin	3d.
494	O, ten cruel fair ... W. S. Rockman ...	"	3d.
495	The Miller's wooing ...	E. Fanning	3d.
496	When twilight dew ...	J. L. Gregory	3d.
497	The East Indian ...	"	3d.
498	When at Corinna's eyes C. H. Lloyd ...	"	3d.
499	I love my love ...	G. B. Allen	3d.
500	The Troubadour ...	H. Leslie	3d.
501	The Lass of Richmond Hill ...	"	3d.
502	In this hour of softness C. Piusati ...	"	3d.
503	The sea bath its pearls ...	"	3d.
504	Ye gallant men of England E. Heide ...	"	3d.
505	The Moorland Witch ...	E. Heide	3d.
506	It was a lover and his lass J. Barnby ...	"	3d.
507	Come live with me ... W. S. Bennett ...	"	3d.
508	Looking for Spring ... C. H. Lloyd ...	"	3d.
509	Tell me not, in mournful C. Piusati ...	"	3d.
510	There is music by the River ...	"	3d.
511	O sunny beam ... R. Schumann ...	"	3d.
512	O red, red rose ...	"	3d.
513	Wanderer's Song ...	"	3d.
514	Evening Song ...	"	3d.
515	Ahl! woe is me ... H. Laber ...	"	3d.
516	Sweet evening hour ... S. Reay ...	"	3d.
517	Fair land, we greet thee Ciro Piusati ...	"	3d.
518	Rise, Fair Goddess ... H. Smart ...	"	3d.
519	A Garland for our fairest J. L. Hatton ...	"	3d.
520	Around the maypole tripping Hatton ...	"	3d.
521	The boatman's good night F. Schin ...	"	3d.
522	The serenade ... J. Brahms ...	"	3d.
523	Vineta ...	"	3d.
524	The dirge of Dardula ...	"	3d.
525	As I saw fair Clara ... F. Corber ...	"	3d.
526	Up! up! ye dames ... W. Bendall ...	"	3d.
527	If love be dead ... C. Wood ...	"	3d.
528	The Norse Queen's gift ...	"	3d.
529	Cavalry Song ... C. A. Macrone ...	"	3d.
530	The winds that waft Vincent Waldman ...	"	3d.
531	Corin for Cleora dying ...	"	3d.
532	Madeleine ... J. L. Roeder ...	"	3d.
533	Earth, with its troubled voices Costa ...	"	3d.
534	Music, when soft voices die A. King ...	"	3d.
535	The days of long ago ... B. Town ...	"	3d.
536	The present ... C. Carr Mosley ...	"	3d.
537	The triumph of Victoria J. Stainer ...	"	3d.
538	The three merry dwarfs Mackenzie ...	"	3d.
539	Sleep, darling boy! Ricardo Malby ...	"	3d.
540	The rosy dawn creeps ... C. H. Lloyd ...	"	3d.
541	If I thought of thee ... C. Lee Williams ...	"	3d.
542	Radiant sister Rosalind F. Elliott ...	"	3d.
543	To Chloris, on her singing Pringle ...	"	3d.
544	The blue-eyed lassie F. Branden ...	"	3d.
545	Bonnie Bell ... A. C. Mackenzie ...	"	3d.
546	Peace be around thee R. F. Elliott ...	"	3d.
547	O Mistress mine ... H. MacCann ...	"	3d.
548	There is a garden ...	"	3d.
549	It was a lass ...	"	3d.
550	How can a bird help singing? Abt ...	"	3d.
551	In Spring time ...	"	3d.
552	The Rover's Joy ...	"	3d.
553	Evening Song ...	"	3d.
554	The Flowers' review ...	"	3d.
555	The Rose in October Wm. Robinson ...	"	3d.
556	The Hunters ... W. W. Pearson ...	"	3d.
557	The Inconstants ... R. Schumann ...	"	3d.
558	The heath rose ...	"	3d.
559	The recruit ...	"	3d.
560	The Highland Lassie ...	"	3d.
561	Rattlin' roarin' Willie ...	Volskied	3d.
562	The lovely Adelaide ...	"	3d.
563	To the wood we'll go ...	"	3d.
564	The Douglas raid ... O. Prescott ...	"	3d.
565	When the hunter's horn J. Benedict ...	"	3d.

THE MERRY TIME OF MAYING

(DIE WOLLUST IN DEN MAYEN)

GERMAN FOLK-SONG

ARRANGED FOR FOUR VOICES BY

JOHANNES BRAHMS

ENGLISH VERSION BY W. G. ROTHERY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto grazioso.

SOPRANO.

The mer-ry time of may-ing Re- turns with welcome cheer, The scent-ed hawthorn
Die Wollust in den May-en die Zeit hat Freuden bracht, die Blümlein mancher-

ALTO.

The mer-ry time of may-ing Re- turns with welcome cheer, The scent-ed hawthorn
Die Wollust in den May-en die Zeit hat Freuden bracht, die Blümlein mancher-

TENOR.

The mer-ry time of may-ing Re- turns with welcome cheer, The scent-ed hawthorn
Die Wollust in den May-en die Zeit hat Freuden bracht, die Blümlein mancher-

BASS.

The mer-ry time of may-ing Re- turns with welcome cheer, The scent-ed hawthorn
Die Wollust in den May-en die Zeit hat Freuden bracht, die Blümlein mancher-

Allegretto grazioso.

(For practice only.)

blos - soms In ev - 'ry hedge ap - pear; The ro - se's pet - als, wet with dew, Are
lei - en, ein jeg - lich's nach sein'r G'stalt, das sind die ro - then Rö - se - lein, der

blos - soms In ev - 'ry hedge ap - pear; The ro - se's pet - als, wet with dew, Are
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lei - en, ein jeg - lich's nach sein'r G'stalt, das sind die ro - then Rö - se - lein, der

mf cres. f

THE MERRY TIME OF MAYING.

ope - ning to the morn, But from my true-love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei - den, das thut weh.

ope - ning to the morn, But from my true-love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei - den, das thut weh.

ope - ning to the morn, But from my true - love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei - den, das thut weh.

ope - ning to the morn, But from my true - love part - ed I sigh for - lorn.
Feyl, der grü - ne Klee, von her - zer Lie - be schei - den, das thut weh.

p dolce.

The joy - ous lark was sing - ing His mat - in song o'er - head, My love did hold me
Der Vö - ge - lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

The joy - ous lark was sing - ing His mat - in song o'er - head, My love did hold me
Der Vö - ge - lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

The joy - ous lark was sing - ing His mat - in song o'er - head, My love did hold me
Der Vö - ge - lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

The joy - ous lark was sing - ing His mat - in song o'er - head, My love did hold me
Der Vö - ge - lein Ge - san - ge die Zeit hat Freuden bracht, ihr' Lieb' thät mich be -

p

THE MERRY TIME OF MAYING.

lorn. weh.
cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- zwin - gen, freund - lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst

lorn. weh.
cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- zwin - gen, freund - lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst

lorn. weh.
cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- zwin - gen, freund - lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst

lorn. weh.
cap - tive, So sweet the word, she said, And if I ask thy love sweet-heart, What
- zwin - gen, freund - lich sie zu mir sprach: Sollt, schö - nes Lieb, ich fra - gen dich, wollst

mf cres. f

hold me
wilt thou say to me? Oh, say thou'rt mine for ev - er, Thus said he.
fein be - rich - ten mich. Ge - nad mir, schö - ne Frau - en, so sprach ich.
dolce.

hold me
wilt thou say to me? Oh, say thou'rt mine for ev - er, Thus said he.
fein be - rich - ten mich. Ge - nad mir, schö - ne Frau - en, so sprach ich.
dolce.

old me
wilt thou say to me? Oh, say thou'rt mine . . for ev - er, Thus said he.
fein be - rich - ten mich. Ge - nad mir, schö - ne Frau - en, so sprach ich.
dolce.

ld me
wilt thou say to me? Oh, say thou'rt mine . . for ev - er, Thus said he.
fein be - rich - ten mich. Ge - nad mir, schö - ne Frau - en, so sprach ich.
dolce.

p dolce.

THE MERRY TIME OF MAYING.

O'er spent with woe and an - guish, A - gain I wan - der
 Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

O'er spent with woe and an - guish, A - gain I wan - der
 Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

O'er spent with woe and an - guish, A - gain I wan - der
 Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

O'er spent with woe and an - guish, A - gain I wan - der
 Nach man - chem Seuf - zer schwe - re komm ich wohl wie - der

p

here, With weep - ing am I blind - ed, But thou dost shed no
 dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

here, With weep - ing am I blind - ed, But thou dost shed no
 dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

here, With weep - ing am I blind - ed, But thou dost shed no
 dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

here, With weep - ing am I blind - ed, But thou dost shed no
 dar, nach Jam - mer und nach Lei - de seh' ich dein' Äug - lein

THE MERRY TIME OF MAYING.

mf cres. f

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len

mf cres. f

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len

mf cres. f

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len

mf cres. f

tear, Oh, tell me tru - ly, dear - est maid, Must we for ev - er
klar. Ich bitt dich, Aus - er - wähl - te mein, lass dir be - foh - len

p p dolce.

part 1 One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mein, das Her - ze mein.

p p dolce.

part 1 One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mein, das Her - ze mein.

p p dolce.

part 1 One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mei - ne, das Her - ze mein.

p p dolce.

part 1 One word of com - fort whis - per, My heart, my heart.
sein das treu - e, jun - ge Her - ze mei - ne, das Her - ze mein.

NOVELLO'S PART-SONG BOOK (continued).

No.		No.		No.	
566	The Fountain ... F. Schira 3d.	649	The Knight's Tomb C. V. Stanford 2d.	732	Mary Morison ... G. H. Elly 3d.
567	The three lays ... J. L. Roedel 2d.	650	To his socks ... " 3d.	733	Viva Sempre Baldaassare Donato 3d.
568	Aira of Summer ... " 2d.	651	Corydon, arise ... " 3d.	734	Chi la gagliarda ... " 3d.
569	O'er the meadows Boyton Smith 3d.	652	Diaphenia ... " 3d.	735	Soft, soft wind ... J. R. Dear 2d.
570	When golden Autumn's Marschner 3d.	653	Sweet love for me ... " 3d.	736	Lie down, poor heart F. C. Woods 3d.
571	The four jolly smiths R. T. Leslie 14d.	654	Damon's passion ... " 3d.	737	How sweet the moonlight Evans 3d.
572	Bells across the snow Ch. Gounod 3d.	655	Phæbe ... " 3d.	738	A red, red rose ... J. Varley Roberts 2d.
573	Simple flowers ... Franz Abt 2d.	656	This morning, at the dawn H. Leslie 2d.	739	I prithee send me back my " 3d.
574	When the day is dying ... " 2d.	657	Sad hearts A. Herbert Brewer 3d.	740	Evening Hymn Jacques Blumenthal 3d.
575	We'll go gleaming ... " 2d.	658	Advice to lovers ... P. W. Pilcher 2d.	741	Gather ye rosebuds ... " 3d.
576	Cynthia ... W. A. Barrett 3d.	659	Peace; come away C. V. Stanford 2d.	742	The loyal Lover ... " 3d.
577	Kathleen Mavourneen F. N. Crouch 14d.	660	Waiting for father R. Bartholomew 3d.	743	The Butterfly ... " 3d.
578	A Battle Song E. A. Sydenham 3d.	661	The blue-bottle's fate A. H. Ashworth 3d.	744	Good-night ... R. O. Morgan 3d.
579	To a brother artist Mackenzie 2d.	662	March like the Victors R. Rogers 3d.	745	The Song of Victory H. Purcell 3d.
580	Upon a bank of roses John Ward 3d.	663	Hark! the Vesper Hymn is stealing 14d.	746	Song of the Silent Land E. Fanning 3d.
581	Home, sweet home Edward Land 14d.	664	Ye banks and braes ... " 1d.	747	Upon my lap my ... Peerson 2d.
582	Auld lang syne ... " 14d.	665	The trysting tree G. J. Bennett 2d.	748	The Widow Bird Charles Wood 2d.
583	Cherry Ripe ... " 14d.	666	Jean (Of a' the airts) Oliver King 3d.	749	Evening Breezes G. R. Vicars 2d.
584	Bright Moon ... John E. West 2d.	667	Cupid is a wayward boy C. H. Lloyd 4d.	750	There rolls the deep C. H. H. Parry 2d.
585	My love dwelt in a Northern Elgar 3d.	668	Come, fairies, trip it ... F. Lifford 3d.	751	Shall I, wasting in despair G. J. Elvey 2d.
586	To Morning ... Ch. H. Lloyd 6d.	669	Song of the Silent land John E. West 3d.	752	Onaway ... Godfrey Friele 3d.
587	To Mary in Heaven G. J. Bennett 3d.	670	The time of youth ... " 2d.	753	God prosper him—our King J. Barnby 3d.
588	Phyllis ... Walter Hay 3d.	671	Come o'er the burn, Bessie (S.A.B.) 2d.	754	Invitation to mirth Frank Adam 3d.
589	Rest ... Ricardo Mähling 2d.	672	Enforce yourself as ... E. Turges 3d.	755	The Fortune-teller's Song E. Fanning 3d.
590	Hope ... Ch. H. Lloyd 3d.	673	Thus musing (S.A.T.) Wm. Newark 3d.	756	Is not that my fancy's C. H. Lloyd 2d.
591	Contentment ... F. R. Müller 3d.	674	Ah, my dear son (S.S.A.) Anon. 3d.	757	Cherry ripe ... A. H. Brewer 2d.
592	Sunshine on the sea ... C. Vincent 4d.	675	Pastime with good Company ... 3d.	758	Waken, lords and ladies gay ... 3d.
593	Shall I compare thee J. H. Parry 3d.	676	Hope ... J. Rheinberger 2d.	759	Songs of our land A. A. Needham 3d.
594	Hie upon Hielsands V. Caillard 3d.	677	The clouds ... " 3d.	760	West winds, ho! W. McKendrick 3d.
595	Maiden fair ... J. Haydn 3d.	678	The fountain ... " 3d.	761	When daffodils begin Wareing 3d.
596	Strike the lyre (S.A.T.B.) T. Cooke 3d.	679	Evening Rest ... " 2d.	762	Hurrah! hurrah for England Bridge 3d.
597	Water-Lilies ... F. H. Cowen 3d.	680	The Nightingale ... " 3d.	763	Hymn to Music Dudley Buck 3d.
598	Resting ... F. H. Cowen 3d.	681	Good Advice ... " 3d.	764	Coronation Song Eaton Fanning 3d.
599	Rowing ... F. H. Cowen 3d.	682	The Storm ... " 3d.	765	Since thou, O fondest C. H. H. Parry 3d.
600	The dawn of spring ... M. Watson 3d.	683	Autumn Song ... " 2d.	766	Music, when soft voices die ... 2d.
601	The broken flower ... O. King 2d.	684	The oak tree G. J. Bennett 3d.	767	How sweet the answer ... 2d.
602	The hunt is up (S.A.T.B.) J. L. Hatton 14d.	685	When Flora decks Noel Johnson 2d.	768	What voice of gladness ... 2d.
603	When golden day ... A. C. Fisher 2d.	686	I think on thee in the night E. Fedarb 3d.	769	Whether men do laugh ... 2d.
604	Full fathom five ... C. Wood 2d.	687	The evening wind Fred. J. Harper 3d.	770	Tell me, O love ... 2d.
605	The Hemlock tree ... " 2d.	688	To daisies, not to shut so Davis 2d.	771	Follow your saint ... 2d.
606	Cupid's lottery Siegfried Jacoby 3d.	689	Beauty arise ... K. J. Pye 3d.	772	Love is a sickness ... 2d.
607	The Cavalier ... C. Goodall 3d.	690	It was a lover ... Charles Wood 3d.	773	His Majesty The King F. H. Cowen 3d.
608	Wind that softly E. A. Sydenham 2d.	691	Sweet thrush ... J. Danby 3d.	774	Rest thee, my little one T. Facer 3d.
609	'Tis here Hermann Goetz 2d.	692	Sunshine ... L. Spohr 2d.	775	The sea hath many C. H. H. Parry 3d.
610	Longing ... " 2d.	693	Evening ... " 2d.	776	Turn all thy thoughts ... 2d.
611	Good advice ... " 3d.	694	Let me wander ... " 2d.	777	Every sweet with sour is Bertridge 3d.
612	Persevere ... " 3d.	695	To the stars ... " 2d.	778	God save the King ... J. F. Bridge 3d.
613	Faithfulness ... " 3d.	696	Resignation ... " 2d.	779	Huntmen's Chorus ... Weber 2d.
614	Absence ... " 2d.	697	Thoughts of Spring ... " 2d.	780	Mark, when she smiles C. H. Lloyd 2d.
615	Comfort ... " 2d.	698	When evening casts C. Bayley 3d.	781	Thomalin, why sytten? ... 2d.
616	The little bird ... E. A. Sydenham 3d.	699	Magdalen at Michael's Gate Boyce 2d.	782	Sweet day so cool E. C. Bainton 3d.
617	Merrily fly the hours ... " 3d.	700	Queen of fresh flowers King Hall 3d.	783	The Daisy ... H. Clarke 3d.
618	Ring the joy-bells ... " 3d.	701	Gentle sleep ... H. W. Schartau 3d.	784	When love and beauty Sullivan 2d.
619	As the ripples flow ... " 2d.	702	So sweet a kiss George Sampson 3d.	785	Wreaths for our graves ... 2d.
620	The milkmaids ... " 3d.	703	A wet sheet and a Gladstone 6d.	786	Hunting Song ... Benedict 3d.
621	Winter ... E. Duncan 3d.	704	On a hill there grows Stanford 2d.	787	O love, they wrong thee Parry 3d.
622	Hunting song ... " 3d.	705	Like desert woods ... " 2d.	788	At her fair hands ... 2d.
623	Song and summer A. H. Brewer 3d.	706	Praised be Diana ... " 2d.	789	Home of my heart ... 2d.
624	"Wassail" A. M. Goodhart 3d.	707	Cupid and Rosalind ... 3d.	790	You gentle nymphs ... 2d.
625	The day that saw thy F. Corder 3d.	708	O shady vales ... " 2d.	791	Come, pretty wag, and sing ... 2d.
626	What though I have still ... 3d.	709	The Shepherd Doron's Jig ... 2d.	792	Ye thrilled me once ... 2d.
627	If I love will you doom me ... 3d.	710	The merry month ... T. Rogers 4d.	793	Better music ne'er was ... Parry 3d.
628	Hail to the swallow Goodhart 6d.	711	O mistress mine ... J. F. Bridge 3d.	794	Victoria! ... P. Armes 3d.
629	Serenade—Come forth Macrone 2d.	712	The shepherd's choice A. Thomson 3d.	795	Hope ... Ed. Sachs 2d.
630	The fairy lover ... A. W. Batson 2d.	713	Come, tuneful friends C. H. Lloyd 3d.	796	As torrents in summer E. Elgar 2d.
631	Love's adieu ... " 2d.	714	O sing unto my roundelay S. Wesley 4d.	797	Silent, O Moyle! ... J. Seymour 2d.
632	Love wakes W. Noel Johnson 2d.	715	Go, lovely rose! ... Arthur Berridge 3d.	798	A Birthday Serenade G. J. Elvey 3d.
633	The despairing lover A. W. Batson 2d.	716	A lament ... Robin H. Legge 2d.	799	The Union Jack ... C. R. Gaul 4d.
634	Love's inconstancy ... 3d.	717	The Watchman ... " 2d.	800	The countryman ... C. Wood 3d.
635	Cephalus and Procris ... 3d.	718	The Starlings ... " 2d.	801	Love is enough ... G. von Holst 3d.
636	Ladye fair, thou Ed. by H. Leslie 2d.	719	Hunting Song ... " 2d.	802	All Souls' day ... J. Rheinberger 3d.
637	Love me little ... King Hall 4d.	720	The Shepherd's Elegy A. Thompson 3d.	803	Sunday Morning ... 3d.
638	Echoes ... O. King 2d.	721	Holiday in Arcadia ... 3d.	804	St. Mary's Chapel ... 3d.
639	Bright be thy dreams ... 2d.	722	The Haven ... Joseph Barnby 3d.	805	Messengers of Spring ... 3d.
640	Three children sliding A. W. Batson 2d.	723	The Harvest-feast ... A. R. Gaul 3d.	806	Rhapsody ... 3d.
641	The Light of Love ... 2d.	724	The last load ... Hamilton Clarke 3d.	807	Rhineland ... 3d.
642	From White's and Will's J. D. Davis 2d.	725	Song of night ... Mendelssohn 2d.	808	The Peace of God ... 2d.
643	Give place, you ladies Wm. Stephens 2d.	726	O lovely May ... Edward German 3d.	809	The Last Prayer ... 2d.
644	Spanish Serenade Edward Elgar 3d.	727	The Hag ... B. Luard-Selby 4d.	810	The flower that smiles H. E. Bates 2d.
645	Go, happy rose ... F. Iliffe 3d.	728	Stay, sweet day ... G. Garrett 2d.	811	Let Erin remember ... L. Dix 2d.
646	Soft, soft wind ... C. V. Stanford 2d.	729	Who is Sylvia? ... E. German 3d.	812	To Sylvia ... Gustav von Holst 3d.
647	Sing, sing, ho ... 2d.	730	The Shepherd's waking E. Fanning 3d.	813	The merry bells of Yule Naylor 4d.
648	Airly Beacon ... 2d.	731	Cherry ripe ... S. P. Waddington 3d.		

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Richard Wagner